DRAMATIC MIRROR

OF MOTION PICTURES

KITTY St. ALBANS AND THEODORE KOSLOFF
AS TAMAR AND SABINOFF IN "THE AWAKENING"

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Listen To What Happened At Omaha!!

From OMAHA BEE

"America's Answer" Attracts Big Crowds in Omaha, Theatre Attendance Shattering All Like Records

"AMERICA'S ANSWER," the official Government film, drew the largest crowd in Omaha, Neb., on Saturday, September 21, that ever has sat at one time to see a picture in that city. Over 3,000 people were in the theater. There was a reason—it was a special occasion for Liberty Loan workers.

Exhibitor Joy Sutphen had offered his theater to the Douglas County Liberty Loan committee for a patriotic meeting, and a free exhibition of the picture.

Over 2,000 workers in the Fourth Liberty Loan drive paraded through the streets, with a platoon of police, three bands, banners and other parade equipment, to the theater. There half of the picture was shown, then there was a patriotic address and instructions to loan workers. After that the second half of the picture was shown.

Comments were heard on all sides, declaring the picture was an education in itself of what America is doing in France. It was pronounced a splendid picture, with heart interest touches, with sustained interest, and with all that goes to make a big feature well worth while. An unusual popular run throughout the state was predicted following the meeting.

The newspapers were full of the incident, of the picture, of the house, of the exhibitor, and the event was a big advertisement, as well as being a decidedly worth-while patriotic move. Mr. Sutphen wonders why more exhibitors do not look a patriotic film, then offer their houses for patriotic meetings.

Free admission will not be necessary at all times, he says. The picture is at Omaha for nearly two weeks' run at the Brandeis.

SEAL OF THE PEOPLE'S FILMS

NOTE: The Bureau of War Photographs which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films.

The Division of Films also directs the Bureau of War Expositions, presented by the United States and Allied Governments.

"'America's Answer,' the official Government film, drew the largest crowd in Omaha, on Saturday, September 21, that ever has sat at one time to see a picture in that city. Over 3,000 people were in the theater."

* * * * *

"America's Answer" ran for two weeks at the Brandeis Theater, Omaha—a capacity house at every showing of the film!

People are eager to see the war news translated into white-hot, palpitating pictures. And that is just what "America's Answer" gives them!

There are no vacant seats when you show this great war picture, and the other war films produced by the United States Government. For there is hardly a family in your city but what has a son, a brother, husband, father or close friend in the country's service.

It will pay you to book "America's Answer" now—for an early engagement. The rental has been figured on a basis that will permit of showing at regular admission prices.

War features so far produced under the Government's auspices are:

The Official War Review (Weekly)—Pathe
Pershing's Crusaders—First National Exhibitors
America's Answer—World Film Corporation
Our Bridge of Ships—General Film Company
Under Four Flags—World Film Corporation

All presented by

COMMITTEE ON PUBLIC INFORMATION,

George Creel, Chairman.

Through the Division of Films, Charles S. Hart, Director, Washington, D. C.

DRAMATIC MIRROR

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Motion Picture Trade Directory

Can Do

Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving the names and addresses of those in the market for your goods.

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United Booking Offices

(Agency)

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E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

S. K. HODGDON

PALACE THEATRE BUILDING

NEW YORK CITY

Blanche Sweet
featured in
The Hushed Hour

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE
FOUNDED A.D. 1879

PITY THE POOR ROAD MANAGER, HE NEEDS IT

BY BURNS MANTLE

Panic and Pestilence Pursue Him, and Famine, War and Bad Weather Conditions Camp on His Trail

SOMETHING is always happening to take the joy out of life for the poor road manager. Panic and pestilence pursue him in the years that promise to be fruitful, and famine or war, heat waves or blizzards camp on his trail with a discouraging persistence.

Last season, for instance, he was away to a good start. A state of war existed, but the country was prosperous and there was a demand for theatrical entertainment. The first few weeks of that season were most successful. The popular plays were packing the theaters in which they played, the best of the second raters were playing to capacity and the little fellows were adding a few hundreds to their bankrolls every week.

Then came the war tax, and business slumped. Followed by the first Liberty Loan drive and, in the expressive vernacular of Forty-second street, "blooey went the show game."

. . .

A MONTH or two and the loan was over. The 10 per cent tax, meantime, had become a settled and accepted charge and business began to perk up. The Red Cross came in and took a bit of the velvet, as was to be expected, and the charity opposition of the town halls and the churches had its effect, which the showman regretted, but did not resent. Being a good citizen and generously patriotic, he even went out of his way to help.

And then the dear old government found it necessary to take over the railroads and raise the cost of transportation 33⅓ per cent. Also it advised the showman that from that date forth he would be obliged to pay an added sleeper tax, and added baggage tax, and pay cash for all the tickets he proposed to buy. He could no longer pay on the installment plan, as the money came in, which, if he stood well with the railroads under private ownership, he had been privileged to do. Neither could he pack his scenery into a baggage car and leave it there while he was playing a string of one-night stands with stock stuff. The car had to be unloaded every night on arrival at its destination and another car loaded next day. A neat little added expense that struck him as being supremely foolish, but which he could not change.

Surmounting even these handicaps, added to those of a losing and depressing fight overseas, he finished the season somewhat the worse for the wear of it, but still his old optimistic self.

. . .

CAME THEN the new season upon which he embarked two months ago, a little doubtfully but willing to take the annual chance. To his delighted surprise he found business good wherever he went. The war industries had filled every town with workers, and every worker's pockets with money to spend. Not before in years had the people taken so lively or so consistent an interest in the theater. Also there were the Liberty theaters added to the circuit in camps filled with soldiers. The road manager was content and happy, and even sang a bit as he counted up.

What cared he if his railroad jumps cost him a third more than they had before? Or that his profits' tax was high? A man had to expect such things in war time. Printing was up 35 per cent, but what of it, so long as he had the money to pay? His work crew was costing him 20 per cent more, his musicians 25 per cent more, his actors 30 per cent more than they had before—but it was all in the game and coming in at the box office. That was the answer.

Even the approach of the Fourth Liberty Loan drive did not worry him a great deal. It would cut into his business for three weeks, but he would make that back in the month that followed—and after that the harvest!

And then came the epidemic!

. . .

AND, O, mesdames et messieurs, no one who was not on the road, or in a New York office directing the tours of those who were on the road, will ever know what confusion that epidemic caused! The only thing I can liken it to is the sudden swoop of a chicken hawk into a yard full of white leghorns. Like frightened hens every manager in the country began to scurry for cover.

Routes were changed over night, and changed again twice or three times the next day. Companies arriving in one town and finding it closed hustled hopefully on to the next one, only to find that, too, in quarantine. Frantic wires to the main office in New York frequently brought instructions to continue on across one panic-stricken state, or even across two of them, into a safe and sane territory that was still open. Here they were instructed to pick up the middle half of their route and then double back later on the part they had skipped. But by the time they had reached the open territory the quarantine bars would be up there, too, and the poor travel-worn players would again find themselves stranded.

. . .

EVERY company on the road had a wild tale of experiences to tell, and these all came floating back to New York. They were all much alike. Sam Blair, who had gone gaily forth with an all-star cast to play Laurette Taylor's "Out There" in the Western territory, stranded somewhere in Texas and, after trying to extricate himself, found it cheaper to come back to New York rather than to wait the three or four weeks it would take to straighten out the tangle into which his schedule had been twisted.

Plone and Levy, who know all the tricks of the road game, had just paid the government $6,500 cash for transporting their "You're in Love" company from Chicago through the northwest to the coast and back to Kansas City. They got as far as Duluth, found the town in a panic because of both the "flu" and the forest fires, and went on to Fargo. Fargo was closed, and without getting out of their car they continued to Bismarck. The bars were up in Bismarck and they went on to Portland, Ore. By this time practically the entire country was closed and they considered it cheaper to double back to New York. (*Cont. on page* 671)

DRAMATIC MIRROR, Inc. 145 WEST 39th STREET PHONE, BRYANT 4900 NEW YORK CITY
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THE MIRROR

LOUIS R. REID, Managing Editor

Stock Companies Flourishing Throughout Country

STOCK companies throughout the country are showing this season a solid increase in numbers and prosperity. Such a fact is notable when it is considered that in recent years the popularity of stock reached a low ebb. It proves more than anything else in the present chaotic state of the theater that stock is becoming a real amusement salvation for a public deprived of its usual supply of high class legitimate attractions.

Reports from various parts of the country state that a number of new companies are opening and the prospects for additional organizations are encouraging. Which is as it should be if all classes of theatergoers are to be entertained.

Pictures and vaudeville in recent years have monopolized so many theaters that all but the more important of the one night stand and other traveling companies have been shut out. The result has been that in many towns and cities the public is unable to see the better class of plays. Thus an opportunity has been provided for stock companies to occupy the theaters permanently with a low cost of operation as compared with traveling organizations.

The stock manager has a public on which he can rely and one which will accept his productions in a wholly friendly spirit. He is able to present at moderate expense plays which a season or two before were among the recognized hits of Broadway. The public's appreciation of this fact is evidenced in the glowing returns which stock companies are recording everywhere.

• • •

Americans, Give Your Support, as Americans and as Music-Lovers, to American-Sung Opera, in the American Tongue, at the Park Theater

IT IS ONE of the duties of citizenship, especially emphasized in these days of war, to make one's country self-supporting and independent in all essentials that are necessary to maintain and to develop the grade of that citizenship.

When the big world war grew to serious proportions, music lovers in America deplored the deprivation of many favorite instrumental virtuosi and vocalists. Talk was rife of the opera closing on account of this lack. According to the viewpoint of some, America, always to a goodly degree dependent on Europe for its finest musical pabulum, could not help reverting to a sort of state of semi-savagery in an artistic sense. The wail was echoed in all parts of the country.

Into this breach of faith in America's ability to cope with an unusual condition steps the Society of American Singers. Glorious American voices which ring forth at the Park Theater nightly in light opera in the vernacular attest the real patriotism of these pioneers.

The practical foundation underlying this idealistic achievement is shaped along the lines of cooperation. Principals who draw princely pay on contract, with every emolument of comfort and accommodation thrown in, here sing as the true artist loves to sing, with financial consideration always secondary. Profits, such as there are, are equally divided, with the ensemble, not being so situated as to the world's goods to make the plan applicable to them, alone drawing stipulated sums for their efforts.

Not only do these singers acquaint the public, in their own tongue (and that is real acquaintanceship), with standard and modern works never before, or only sporadically, heard in any verbal garnishment but that of the language to which the opera is homogenous, but creative genius of the soil is inspired by this intrinsically American institution. Musical works of American authorship are beginning to figure most significantly in the repertoire of the Society of American Singers.

To Hinshaw and his unselfish compatriots America, once the bloody war is over, will owe, to no small degree, the inception of a "kultur" anything but materialistic.

• • •

Successful Showmanship Often Depends on Cleanliness and General Aspect of the Lobby

UP-TO-DATE exhibitors everywhere are waking to the fact of the value of their lobby—how it is dressed, its cleanliness and its general aspect. Even in New York, where the exhibitor takes the crowd for granted, certain changes and developments along the line of lobby decoration are being effected.

The problem is to attract the Somebody going along the sidewalk, and persuade him to take a look at what is going to happen inside. Just the right sort of angling will catch him; and the wrong sort will make him shake the hook out of his mouth and go on about his business. Therefore nice work is required, different in different neighborhoods—nicety of hook and bait adjustment. If too much hook and not enough bait to cover it—then, failure—and much time and effort wasted.

Study your next week's picture. If you are a born exhibitor and a showman, you won't have to send in to headquarters for a pamphlet on How to Break Even with a Bum Picture; but you will know what your patrons will appreciate in the way of lobby display. If you aim for higher things, you will watch the development in the tastes of your customers. If they go up, keep the bait high; if they go down, move! If you are not elevating the patronage, and at the same time trying for a higher tone in your program, then you are just marking time, going neither forward nor backward, but with a tendency to rearward.

If you are a big exhibitor, you will gravitate to better things. You will make your show better; and you will attract better people by the way your lobby looks. Clean people like clean lobbies and clean people like to be—amused.

FIGURES OF SPEECH AND ACTION

John Barrymore reaches the utter depths of degradation in Tolstoy's "Redemption." Mr. Barrymore, in the center, gives a graphic and compelling performance which is said by many to be equal to his portrayal of Falder in "Justice." The others in the picture are E. J. Ballantine and Thomas Mitchell

Ed Wynn is the life of the party in the new musical comedy "Sometime"

Robert Edeson and Bertha Kalish separately express curiosity and indifference in "The Riddle: Woman"

Donald Brian and four very fair and very young warriors in "The Girl Behind the Gun"

HEALTH BOARD HAS CONTROL OF EPIDEMIC; THEATERS REOPENING

Ban Lifted in Boston and Baltimore; Booking Experts, Preparing to Re-route Companies, Face Herculean Task

WITH the temporary closing of theaters and other precautionary measures, aided by markedly less mild weather, which had been an especial handicap in fighting the disease, the high average of Spanish influenza cases is gradually being cut down. The surest indication of the decline of the disease is seen in the reopening of theaters in Boston and Baltimore, with reopenings within a week indicated in several other cities of size.

Throughout the critical two weeks that New York has just weathered, Dr. Copeland, health commissioner of the city, has kept his head, despite the near-hysteria of calamity howlers. From the first he has contended that the morale of the people in their fight against the contagion must not be weakened by unnecessarily extreme measures in combating the disease. The theaters, once he had convinced himself that they were lending every co-operation in the health campaign, never gave Dr. Copeland a moment's worry, except in the case of lesser film houses, where ventilation was defective. As to the bigger houses, where the bulk of the masses assembled, he found their sanitary state comparable only to the best regulated hospitals.

Re-Routing Herculean Task

Of course, the situation, although so well in hand from a health standpoint, offered difficulties in a business sense. Thousands kept away from the theaters, thereby developing a situation which, in many cases, would have made temporary shutdowns preferable, as the losses entailed through decreased patronage caused deficits. A few suspensions for the reason stated did occur.

Booking offices, paralyzed by the situation, are again showing signs of activity. In a few days, or a week at most, it is figured, they will be veritable beehives of industry. Booking experts, who know almost every wayside station along the great railroad jumps, will be confronted with a problem than which they have never faced a more perplexing one. Not only will they be required to disentangle twisted schedules, but in setting the hundreds of companies, now stalled in cities far from their base in most cases, into action again, it will not be merely a matter of resuming along original lines. Embargoes will not be lifted simultaneously, therefore detours will have to be made, and substitutions in playing dates will be necessary.

Tons of New Billing Required

Transportation troubles incident to the war, which in themselves are hard enough to cope with once the season's routes have been mapped and every preparation made in advance for emergencies, too, will be aggravated on account of shifting routes, put into immediate effect. This involves a marked movement in rolling stock to points far from railroad yards and roundhouses, with war shipments all the while taking precedence.

Aside of this, billing will have to be uniformly changed, and new printed matter rushed from nearest printing plants of sufficient size and capacity to handle the wholesale orders. This will more than double the season's "soft stuff" expenditures.

Restoring the season's momentum on the road, therefore, will be the most herculean job of its kind ever to be put up to an industry which is much disrupted at its centers of productivity as well.

The following theaters and attractions are now catering to Boston's amusement seekers:

Hollis, Margaret Anglin in "Billeted"; Shubert, "Chu Chin Chow"; Wilbur, "Oh, Lady! Lady!"; Plymouth, "Seventeen"; Majestic, "Maytime"; Park Square, "Friendly Enemies," with Lew Fields and Charles Winninger; Tremont, "She Took a Chance"; Boston Opera House, Robert B. Mantell, and Copley, "The Chinese Puzzle."

Players Idle in Chicago

Everything in the amusement line is closed in Chicago. Many hundreds of players have nothing to do but loaf and take things easy until the Board of Health permits theaters to open. The instruction seem to be complied with in all parts of the State. The streets of Chicago—especially after night—present a dead appearance. The midnight cabarets and restaurants have been also badly hit by the closing order. No one will hazard a guess as to when the theaters and moving picture houses will re-open. The epidemic shows no signs of abatement in Illinois.

Los Angeles Under Ban

All theaters in Los Angeles are closed on order of Health Officer L. M. Powers, due to the epidemic of Spanish influenza in the city. This affects eighty-four theaters, including picture and vaudeville houses. The principal theaters affected are the Orpheum, the Mason, controlled by Klaw & Erlanger and Morosco; the Morosco stock house, and Clune's Auditorium, which is used for Shubert attractions, with pictures presented when no plays are forthcoming.

Theatrical men are taking the closing in fine spirit, despite the fact that it means a tremendous loss to them. The closing measure is in part a preventive one, as at present the inroads of the influenza are not alarming in view of the size of the city.

Things theatrical in Buffalo are in a deplorable state. The ban placed on the play houses by the Board of Health through the "flu" epidemic has had the effect of partially knocking out every theatrical organization.

All theaters in Denver were ordered closed on account of the influenza epidemic, and Oct. 16th outdoor public meetings were tabooed. The closing order came at a very inopportune time for most of the theaters, for business was good. All the managers took it philosophically.

All theaters in Spokane are dark, due to the city closing order on account of the influenza epidemic. It is expected the order will be lifted by the end of another week. Meantime all theater managers are taking advantage of the opportunity to redecorate, repaint, recarpet, etc. Several of the houses were given the first thorough overhauling in years. Actors are at sea over the situation. Some of them have been held here awaiting orders.

Big Circuses Affected

Continued closing of the playhouses in Seattle, has affected big traveling attractions. "My Soldier Girl" and "You're in Love" were booked. Both these plays are being held in readiness, so that when the order is given they will open.

Ringling Brothers closed their circus season at Waycross, Ga., two weeks earlier than scheduled on account of the epidemic. The four special trains were at once shipped to Bridgeport, Conn., the winter quarters of the old Barnum & Bailey circus for many years.

The Barnum and Bailey circus closed at Houston, Tex., about the same time and the trains were also shipped to Bridgeport.

The closing order in Cincinnati came at a time when the theaters were just getting their stride for the season and it means the loss of thousands of dollars to owners, to say nothing of the wages of hundreds of workers who were thrown out of employment.

A late despatch to THE MIRROR from Salt Lake City announces the closing of all theaters in that state for an indefinite period.

THEATERS AGAIN PLEDGE SUPPORT

Forty Representatives Accept $2,000,000 Quota in Newest War Drive

John D. Rockefeller, Jr., chairman of the executive committee for New York of the United War Work Campaign, received pledges of hearty co-operation from forty representatives of actors and theatrical interests who were his guests at a dinner Tuesday night at the University Club. Mr. Rockefeller announced that $35,000,000 had been allotted to New York, and that of this amount the theaters would raise $2,000,000. It was agreed that previous drives had hurt the theatrical business, but that despite any personal inconvenience or monetary loss all present do their utmost in the campaign.

The speakers were W. A. Brady, Daniel Frohman, R. H. Burnside, George M. Cohan, John Drew, Marcus Loew, E. F. Albee, William Fox and A. G. Milbank. Others present were Sam H. Harris, Alf Hayman, Arthur Hopkins, Dr. Joseph J. Klein, Judge Aaron Levy, Adolph Zukor and Marshal J. J. McCarthy.

Dr. Klein said that in the coming drive the theaters will be required to raise as a gift from the people an amount proportionately nine times as much as they got them to lend in the Liberty Loan campaign, and that this must be done in one-third the time. The managers assured Mr. Rockefeller that they were prepared to go over the top at any cost to themselves.

Mr. Drew pledged the support of the Players, Mr. Burnside of the Lambs, and Mr. Brady of the film interests.

* * *

No Smoking in Theaters

Dr. Royal S. Copeland, the Health Commissioner, has issued an order forbidding smoking in any part of any theater in this city.

THEATERS AT TRAINING CAMPS ARE TO BE REOPENED THIS WEEK

Many Cantonment Playhouses Resume the Presentation of Theatrical Performances Now That Epidemic Is on the Wane

MANY theaters in training camps throughout the country are being reopened next week, according to officials arranging the bookings for the theaters, now that the epidemic appears to be on the wane.

Only two camp theaters have remained open during the quarantine period that affected all places where soldiers were gathered. These were at Camp Logan, in Texas, and Camp Funston, in Kansas. Here theatrical performances have been given without interruption.

Camp Dix, Camp Devens and Camp McArthur reopened this week, although only motion picture entertainments have so far been given at Camp Dix.

Camp Upton's theater started performances Thursday, and shows are being presented at Camp Meade, Camp Jackson, Camp Lee, Camp Sevier, Camp Bowie and Fort Sill about the same time. The theater at Camp Merritt will not be booked for performances before Oct. 28.

"The situation is excellent right now," said J. K. Hill, who has charge of much of the booking of attractions at the camps.

* * *

Lambs Elect Officers

The entire independent ticket won at the Lambs' election, which came to an end at midnight Thursday.

R. H. Burnside is now the shepherd of the organization. The other officers are: Boy, De Wolf Hopper; correspondent secretary, Frank Craven; recording secretary, E. Milton Royle; treasurer, Henry Smith; librarian, Grant Stewart; directors, David Warfield, Walter W. Price, William Collier, Sam H. Harris, Frank Case and John L. Golden.

J. Clarence Hyde, regular candidate for director, led his ticket.

* * *

"Keep Her Smiling" Closes

The engagement of "Keep Her Smiling" at the Astor Closed Saturday night. The play will go on tour.

THEATERS RAISE $35,000,000 IN LIBERTY LOAN CAMPAIGN

Despite Great Handicaps Amusement Section Passes Record of Last Year—Total Sale an Outstanding Achievement of Drive

E. F. ALBEE, chairman of the Theatrical Allied Interests Committee of the Liberty Loan drive, announces that the amusement section passed the $35,000,000 mark in bond sales. This exceeds the record made last year. This total is considered phenomenal by the Liberty Loan Committee, as the influenza epidemic was a great damper on theater attendance.

Another factor which worked against the theaters was the organization of every line of business and industry for the loan. Many theatergoers were obliged to buy through their own committees. The peace prospects also militated against general buying in the theaters.

Chairman Albee's committee met all these difficulties and overcame them to a degree that won the heartiest praise from Governor Strong and the Liberty Loan Committee. It is felt that bond sales aggregating $35,000,000 in the New York theaters was under the circumstances the outstanding achievement of the drive in New York City.

In addition to the reports by their theater managers of subscriptions by their patrons and employes, Messrs. Klaw & Erlanger subscribed for $50,000 each. Then the Klaw & Erlanger Construction Company took $30,000 for the New Amsterdam Theater and the New York Theater, also representing this corporation, took $10,000 in bonds, making their total $140,000 yesterday.

The Stage Women's War Relief sold during the week $1,699,100 in bonds, while the Greenroom Club disposed of $377,950 at the Pennsylvania Station, where Kemp Green was in charge of the work. N. T. Grandlund, general representative for Marcus Loew, organized daily bond selling crusades which brought in gratifying returns. It was Mr. Grandlund's Flying Circus that sold $160,950 in bonds Friday at the Midnight Frolic.

Lambs Club's Fine Work

The Lambs Club sent in subscriptions amounting to over $1,350,000. The members received the following letter of commendation from Secretary of the Treasury McAdoo for their work for the loan:

"Mr. Bainbridge Coldby told me of the splendid subscriptions made by the members of the Lambs' Club at their meeting Sunday night, Oct. 13, to Liberty Bonds amounting to over one million dollars. Please be assured of my appreciation of the patriotism and co-operation not only of the Lambs, but of the various theatres in New York throughout which the patriotic spirit of the Lambs pervades. I am very proud of the work the theatrical profession has so patriotically and enthusiastically done for every Liberty Loan. They are contributing in splendid fashion to the strength of our gallant American army and their Allied comrades, and can rejoice at the part they have played in the victories these splendid armies have already won. Let us continue to do our part at home, and we shall keep step with our gallant sons and Allies in Europe as they march irresistibly to victory.

"W. G. McADOO."

Governor Whitman was the chief speaker at the Liberty Theater at the Public Library Saturday. He drew a throng that filled the avenue for two blocks. Mme. Schumann-Heink sang "America" and "The Star Spangled Banner." The subscriptions amounted to nearly $50,000 for the half hour the Governor was present.

Irene Franklin, Burton Green, and Raymond Hitchcock were among the entertainers and aids in getting subscriptions for the little Traveling Theater at Broadway and Forty-second street yesterday. Their sales amounted to more than $75,000.

Shubert and K. & E. Totals

While the figures for all theaters are not available, the Shuberts announced for their houses $5,168,250, and Klaw & Erlanger for the houses managed by them and their associates $6,437,350. The Shubert houses' stand on the three weeks' drive was as follows:

Bijou, $571,250; Maxine Elliott's, $534,800; Lyric, $523,350; Winter Garden, $408,850; Casino, $366,400; Comedy, $270,150; Century, $207,700; Shubert-Riviera, $201,500; Shubert, $151,500; Astor, $168,200; Central, $138,150; Playhouse, $104,300; Forty-fourth Street, $58,300; Forty-eighth Street, $55,000; Broadhurst, $59,000; Booth, $29,250; Morosco, $2,500.

Smallest Theater Sells Most

The greatest amount of bonds was sold in the smallest theater, the Bijou, which seats only six hundred, and was open only during the last two weeks. The Booth and the Century were closed on the last week, and the Thirty-ninth Street was closed throughout the drive; the Shubert was closed for the first week of the drive, and so was the Bijou.

Houses managed by Klaw & Erlanger and their associates sold bonds as follows: New Amsterdam, $1,138,350; Cohan and Harris Theater, $903,700; Gaiety Theater, $790,850; New Amsterdam Roof, $752,400; Hippodrome, $565,300; George M. Cohan, $553,450; Cort, $483,000; Globe, $468,000; Empire, $222,900; Belasco, $222,300; Liberty, $197,850; Lyceum, $113,600; Knickerbocker, $52,650.

* * *

Henry W. Savage Injured by Fall from Horse

Henry W. Savage is recovering from the effects of a serious accident at Hot Springs, Va., which resulted in a fractured rib and a badly cut forehead. The New York manager and producer was hurled down a steep embankment when unhorsed after the animal had missed the road and sought vainly to maintain its balance.

Mr. Savage had been at the Homestead a week, resting and taking the baths. While his horse was galloping it slipped and went over an embankment, throwing Mr. Savage, who rolled to the bottom of the embankment and into a creek.

* * *

Kummer Comedy Postponed

The continued illness of Lola Fisher from an attack of grip, will postpone the opening of Clare Kummer's new comedy, "Be Calm, Camilla," from Friday night, October 25, to a date which will be announced later.

AID ACTOR-HEROES

Special War Fund to Care for Them Growing

The special war fund to assist wounded men at the front and to give the necessary care and attention to the families and dependents of actor-soldiers at home, begun through the activity of George Arliss, is going along swimmingly.

The contributions from members of the profession are so graded that none feels it a hardship, and no one is bound to any stated sum.

In order not to embarrass and discourage the small contributor who may wish to do his bit for this good cause, a system whereby the amounts subscribed may be communicated privately to the treasurer of the company, and also privately to the fund, by means of the treasurer's scroll to be filled out for his information, has been adopted.

The system involves the initial service of a representative of the fund in each company, and the fund is anxious to enlist more actors in the good work.

* * *

Gilbert Miller and Henry Ainley form Alliance

Gilbert Miller cables from London that a contract between himself and Henry Ainley has been signed whereby the famous London actor enters into joint management with the American manager for a term of years. As Mr. Ainley is now serving in the British army the alliance will be held in abeyance until the end of the war.

It has been arranged that the St. James Theater, which Mr. Miller has purchased, will be Mr. Ainley's dramatic home in London. The English actor was brought to America a few years ago by the late Charles Frohman to support Maude Adams.

* * *

All Actors Welcome There

Amy Lee, who is a trustee of the Forrest Home and known wherever actors go, sends word to THE MIRROR from Philadelphia that the local branch of the Stage Women's War Relief now is located in the Nixon-Nirdlinger Building (by courtesy of that firm), at the northeast corner of Sixteenth and Walnut Streets, and that all members of theatrical companies visiting Philadelphia will be cordially welcomed and invited to make the rooms their headquarters during their stay in the city.

* * *

Change for "Peter's Mother"

William A. Brady, Ltd., will present "Peter's Mother" at the Playhouse, on Monday night, Oct. 28. The play is described as a romantic comedy and is a dramatization by Mrs. Henry de la Pasture of her book of the same name. It has been successful in London.

* * *

"Little Simplicity" Coming

"Little Simplicity," a musical piece by Rida Johnson Young, with score by Augustus Barratt, will begin an engagement at the Astor Theater on Monday night, Nov. 4. Carolyn Thomson, Marjorie Gateson, the Cameron Sisters, Carl Gantvoort and Stewart Baird are prominent in the cast.

MUSICIANS LOSE ON SALARY QUESTION

Theatrical Managers at Meeting Decide Not to Pay Members of Orchestras when Forced to Lay Off

If theater musicians demand salaries covering the time they are on forced layoff, due to the present influenza epidemic, it will avail them nothing. So decided the association of theatrical managers at a meeting last week. If necessary, it was said following the meeting, the case will be taken to the courts and the question of responsibility concerning the payment of salary at this time will be threshed out legally.

The managers take the position that their contracts with the National Federation and the individual musicians prevent any musician charging or being entitled to salary during a layoff due to an epidemic. This clause is declared to cover the present situation, and any payment of salaries on the part of the managers while their troupes are laying off would be in excess of the contracts they hold with the musicians.

Thus if the musicians declare a strike because their demands are not met by the managers, the latter can bring suit to enforce their contracts, which, they declare, the strike would violate.

* * *

Help Our Boys with Wigs and Costumes

America's Over There Theater League has been advised by Paris that our boys in France would like costumes and wigs for male and female characters, to use in Christmas entertainments, to be staged among themselves. Any member of the profession who can donate this material, and send it addressed to the Over There Theater League, the Little Theater, 240 West Forty-fourth Street, New York City, will be rendering a real service to the boys.

* * *

From Films to Legitimate

The Collingwood Opera House, Poughkeepsie, N. Y., was last week sold to the corporation controlling the Liberty and Stratford Theaters of that city, both high class motion picture theaters.

The Collingwood will be conducted as a first class theater, with legitimate attractions and possible vaudeville, under the management of E. G. Dodds, who will have charge of all three theaters.

* * *

"The Big Chance" to Open

"The Big Chance," by Willard Mack and Grant Morris, will open at the Forty-eighth Street Theatre next Monday evening, with Mary Nash in the leading role. In the cast also are John Mason, Cyril Keightley, William E. Meehan, Annie Mack Berlein, Harry Robert and others.

* * *

Mantell Coming to 44th St.

Following the picture engagement of "Salome" at the Forty-fourth Street Theater, Robert B. Mantell will be seen there in a repertory of Shakespearian roles.

* * *

"Up in Mabel's Room"

A. H. Woods has changed the title of "Go Easy Mabel" to "Up in Mabel's Room."

WITH STAGE PLAYS AND PLAYERS

THEATER BUILDING STOPPED BY GOVERNMENT ORDER

War Industries Board Rules That New Structures Not Past Structural Stage May Not Now Be Finished—Local House Held

A GOVERNMENT order, just transmitted to the city authorities by the War Industries Board, instantly halts all work on theaters in the building, where structural stages have not been passed. Only in case of those which are virtually completed, requiring only material for finishing, will an exception be made. In such instances permits must be secured from the Mayor's Committee on National Defence before the necessary material may be purchased and hauled to the building site.

The same order applies to schools, hospitals, hotels and churches. As regards proposed buildings, none was immediately contemplated on behalf of theatrical investors, and but one important structure in process of construction in the city will be halted.

This is the B. S. Moss house, which is going up on Broadway at 181st Street. Inasmuch as this building has not progressed to the stage where it may be said that it has entered its finishing phase, work will be abruptly halted.

• • •

Clark's "Not with My Money"

Edward Clark, author of "De Luxe Annie," made his bow as an author-producer at the Thirty-ninth Street Theater last Wednesday night with his latest effort entitled "Not With My Money." Mr. Clark describes his play as a "crook comedy."

The cast is headed by Lowell Sherman, and includes Carol McComas, Beverly West and Walter Wilson. A review will appear in the next issue of THE MIRROR.

Charles A. Marshall Drowned while Fleeing Forest Fire

Charles A. Marshall, one of the leading theatrical men of the West, with his wife and baby and a party of guests were all drowned last week in Pike Lake, Minn., near his country home, after having been driven into boats to seek refuge from the forest fire that swept the countryside.

Mr. Marshall had invited a number of guests to his home to celebrate a birthday party. Mr. Marshall found the forest fires sweeping toward the cottage and started to take the women and children in the party to Duluth in an automobile. The auto party did not get far before it was forced to return by a wall of flame coming out of the forest down the road.

Then Mr. Marshall and his guests sought refuge in two frail rowboats and paddled to the middle of the lake for safety. A storm came up during the night. One boat was upset and those in it, including Mr. Marshall, his wife and their baby boy, were drowned. The party in the other boat reached shore safely.

• • •

Lignon Johnson Now Captain

Lignon Johnson, the attorney of the United Managers' Protective Association, who has been active in Washington in behalf of the theatrical managers in relation to new tax legislation, has been commissioned a captain in the Judge Advocate's Department of the United States Army. He expects to leave for his post, Camp Kearney, California, as soon as he can wind up his affairs here and finish a number of important business matters he is looking after for the theatrical managers.

Lectures and Classes at the Neighborhood

A series of twelve lectures on the relation of the arts to the theater are to be given at the Neighborhood Playhouse, 466 Grand Street, beginning Nov. 26. Among the speakers announced are Alice Lewisohn, William Lyon Phelps, Anna S. MacDonald, Irene Lewisohn, Sigmund Spaeth, Rollo Peters, Robert E. Jones, Mary Mowbray Clarke, Helen Arthur, B. Iden Payne, George Arliss and Yvette Guilbert.

The Neighborhood Playhouse also offers practical training in the technical crafts of the theater. Classes in stage production, the execution of costumes, properties and settings will be held under skilled direction.

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Stage Women Raise Service Flag

The service flag of the Stage Women's War Relief, the gift of Mrs. Joseph R. Grismer, was raised at headquarters, 366 Fifth Avenue, Monday afternoon, while a large gathering of well known actresses watched the ceremony.

Rachel Crothers, president, urged the women to renew their efforts to the end of the war, when the organization would be resolved into an organ of usefulness for public service. Minnie Dupree also spoke.

The flag bears the crusader's shield designed by the late Walter Hale, husband of Louise Closser Hale.

• • •

MacGregor Completes Cast

Edgar MacGregor has completed the cast for "The Dislocated Honeymoon." It will include Phoebe Foster, Arthur C. Howard, Amelia Bingham, Ann Andrews, Mary Newcombe and W. C. Holden.

FRENCH ORCHESTRA

Second Concert Brings Forth Alfred Cortot as Soloist

New York concertgoers, who have always reveled in Beethoven's Fifth Symphony, heard that work for the first time at the second concert of the Societe des Concerts du Conservatoire de Paris at the Metropolitan Opera House just as Beethoven would have had it played, if the circumstances of the history of that composition as variously related are to be accepted as authentic. Was it not Romain Rolland, that impartial, racially detached critic, who, in attending the historic Strassburg festival of French and German music, said that in hearing the French orchestra participating in that event play this composition he at last realized that he was hearing *the* Beethoven symphony, instead of a work warped to suit the personal ideas and idiosyncracies of the conductor?

In iteration of this broad statement of Rolland's, it was commented upon by distinguished musical chroniclers present at the concert, that Andre Messager, the noted conductor of the Conservatory orchestra, did not employ any such effects superimposed on the score as characterized Mahlerian readings, as, for instance, in tympani and the woodwinds section.

The playing of the Beethoven symphony by this distinguished organization, which is appearing for a limited tour in this country under the auspices of the French Government, was easily the feature of the program, if applause is any criterion, and confounded those misguided individuals who believe that with the Germans should be "interned" their classics. It is to the world that these belong, just as does freedom belong to the peoples of the world generally.

All the other numbers on the program were of French composition. Cesar Franck's "Redemption," of which the Conservatory orchestra played the introduction of the second part, has been heard here in full, and the excerpt strengthened the profound impression that it had made.

Less generally known to concertgoers is the "Patrie" overture of Bizet, with which the program opened. Debussey's "Faun" prelude evoked expressions of delight, and Berlioz's "Carnival Romain" was a final offering that brought to notice the marvelous resources of an organization that has been an integral part of the musical life of Paris for eighty years.

The orchestra offered its first soloist in the person of Alfred Cortot, eminent French pianist and first professor of the piano at the Conservatory. He played the Saint-Saens "Quatrieme Concerto," a work of great scope, but sequentially developed from its first measures, wherein roundness, resonance and balance of tone were principal requirements, to its final brilliant bravura passages.

"BLANCHETTE" IS THIRD BILL

First Presentation in America of Eugene Brieux's Play at French Theater

The third bill of the repertoire company of the French Theatre du Vieux Colombier, beginning Monday, will afford the first opportunity for American playgoers to see Eugene Brieux's "Blanchette," which had its first performance at the Theatre Libre, Paris, Feb. 2, 1902.

The story of "Blanchette" concerns the daughter of French peasants who have educated her above her station. Returning to her home to await a teacher's commission, she assumes an air of superiority. This is followed with disastrous effects. The father rebels and Blanchette leaves home. Her return later brings the interesting moment of the play.

The cast will include Suzanne Bing as Blanchette, Jane Lory, Jeanne Bresanges, Simone Revyl, Charles Dullin, Louis Jouvet, Romain Bouquet, Lucien Weber, Jean Sarment, Henry Bart and Marcelle Millet.

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Green Room Club Members Join the Colors

Jack Livingston was the host at a Dutch lunch at the Green Room Club Monday evening. The guests of honor were S. Jay Kaufman and Victor Sutherland, who have joined the colors.

Mr. Kaufman, who has written the "About Town" column in the New York Globe for the past three years, will go first to Camp Merritt to assist in staging a big production to raise funds for the boys in camp. Later he will go to an officers' training camp.

Mr. Sutherland will go to Fort Totten first and will study for a commission in the Field Artillery.

Phil Lang, Film Editor, Ordnance Dept., U. S. A., could not be present and sent his regrets. Ed Davies, prompter of the club, John Pebles, ex-prompter, and Sam McGee of the Morning Telegraph were among the speakers.

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More Beds for Service House

Mrs. Helen Whitman Ritchie, acting in her official capacity as president of the Professional Woman's League, has donated $300 to furnish a room with ten beds in the Service House of the Stage Women's War Relief at 251 Lexington Avenue.

On Oct. 30 the Professional Woman's League will give a Hallowe'en housewarming in the new club house, 64 West Forty-eighth Street. Ada Patterson will be the guest of honor.

• • •

"Maytime" Takes to the Rails

"Maytime" had its last performance in this city at the Broadhurst Theater Saturday evening, after which it went on the road. The cast is headed by John Charles Thomas, John T. Murray and Dorothie Bigelow.

"THE BETTER 'OLE"

Work of Cartoonist Loose Jointed but Very Much Alive

A Comedy with Music, in Two Acts and Eight Scenes, by Captain Bruce Bairnsfather and Captain Arthur Elliot; music by Herman Darewski and Percival Knight. Produced by Mr. and Mrs. Coburn at the Greenwich Village Theater, Oct. 19.

The Sergeant Major	Edwin Taylor
Angele	Gwen Lewis
Bert	Charles McNaughton
Alf	Colin Campbell
Old Bill	Charles D. Coburn
Rachel	Eugenie Young
The Colonel	Henry Warwick
A Spy	Lark Taylor
Suzette	Mona Desmond
A Tommy	Albert Kenway
Victoire	Mrs. Charles D. Coburn
Captain of the Women War Workers	Lillian Spenser
Mollie from Ireland	Marguerite Torrey
Suzette from France	Hazel O'Brien
Maggie from Scotland	Athalie Jenkins
Helene from Belgium	Mollie Carroll
Nancy from England	Eugenie Young
Mary Brown from America	Ruth Urban
Rosa from Italy	Therese Josephs
Peg from Canada	Theodora Keene
Berthe	Helen Tilden
A French Officer	Howard Taylor
A French Porter	Eugene Borden
Maggie	Kenyon Bishop
Kate	Ruth Vivian
The Vicar	George Logan
An Old Villager	Nevin Clark

'Ullo. Wot's this? Bli me if it hain't Ol' Bill, in the flesh, he of the walrus mustache. Good ol' Bill, the mellow and grotesque leader of the three musketeers of the fighting Tommies of England.

Bert, too, the modern "Don Jonah," who leaves a metallic trail among the femininity of France in the form of an endless supply of identification disks, which he bestows on every pretty girl he meets.

Alf, "the strike-a-light King," also is with us. His deepest concern is that his patent pocket lighter won't function.

Here have Capt. Bruce Bairnsfather's three figures become classics in the lighter side of the war through his cartoons, which stepped into life at the Greenwich Village Theater. They became the chief points of a nondescript form of entertainment which for want of a better classification is billed as a fragment from France in two explosions, seven splinters and a short gas attack.

Story a Live One

A more aimless, shambling, haphazard piece of playwriting, which is done by the cartoon creator and Captain Arthur Elliot, is inconceivable, but one more amusing, human or live has not been witnessed in these parts, at least this season.

It fairly breathes the spirit of the trenches and billets of the Western front. The indomitable spirit of the British Tommy is transcribed with such rollicking, roaring humor, unsentimentalized pathos and genuine humanness that enough cannot be said in its praise withiu limited space.

Because "The Better 'Ole" is not deliberately manufactured big, it is tremendously big.

An Accommodating Plot

Old Bill and his fellow musketeers wander aimlessly through the eight scenes, finding fault, bantering, making love and smoking. The loosely joined episodes are built around a plot which does no more than bring the characters on the stage and let them talk.

But it is something more than a mere string of humorous lines. It is a mosaic of men's souls built up with bright, carefully fitted pieces. The constant humor is mostly banter, bitter banter, but this bitterness is all the more humorous because it is on the surface only.

Behind it all is the undying affection these three warriors have for each other. The humor of the piece is of a distinct tonic quality, and the infrequent pathos is true.

Into No Man's Land Alone

The thread of the story hinges upon the acquisition by Old Bill of the plans of a spy with which he was to have trapped a regiment of French by blowing up a bridge after it had passed, thereby cutting off its strategical retreat.

Old Bill braves No Man's Land alone, blows up the bridge before the regiment crosses, saving it from the trap, and on returning is arrested for leaving the trench. Instead of being court-martialed he receives a cross of honor and a trip to Blighty for himself and his two friends.

The music, which was arranged, composed and selected, mostly selected, by Herman Darewski and Percival Knight, figures conspicuously in the form of numerous songs. All of them are pleasing. A chorus is introduced in the form of camp entertainers and villagers.

Masterpiece of Makeup

Mr. Coburn has grasped the full advantages of the pictorial possibilities of Old Bill. His makeup is a veritable masterpiece. But his characterization goes much deeper. Old Bill lives.

As Bert and Alf, Charles McNaughton and Colin Campbell are delightful.

* * *

Death of Julian L'Estrange

Julian L'Estrange, the actor, died Oct. 22 at his home, 224 West Fifty-second street, from pneumonia. Mr. L'Estrange had been appearing until a few days ago in "An Ideal Husband," at the Comedy Theater. He was the husband of Constance Collier, and one of the best known English actors in this country.

Mr. L'Estrange made his greatest success here several seasons ago in "Innocent," and in recent years had also played here in "Thais," "The Spy," "The Paper Chase," "The New Sin," "Suzanne," "Mrs. Dot," and "Love Watches." He was 40 years old.

* * *

Cort's "Glorianna" at Liberty

John Cort's musical production, "Glorianna," with Eleanor Painter as the star will go into the Liberty Theater near the end of this month, or, to be exact, on the 28th, replacing "Going Up." Catharine Chisholm Cushing did the book and lyrics and Rudolf Friml wrote the score. Frank Smithson is responsible for the staging of the piece.

The play has had four weeks on tour.

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"Canary" to Open Nov. 4

Charles Dillingham has chosen Monday night, Nov. 4 (the night before Election) as the time for the inauguration of the regular season at the Globe Theater. Then he will present his latest musical comedy production, "The Canary," in which Julia Sanderson and Joseph Cawthorn are the stars. The company includes Sam Hardy and Doyle and Dixon.

"BIANCA"

Henry Hadley Adorns Inadequate Libretto with Engaging Score

"Bianca," one-act opera comique, by Henry Hadley. Produced by the Society of American Singers at the Park Theater, October 18.

Bianca	Maggie Teyte
Il Cavaliere del Ruggio	Henri Scott
Il Conte della Terramonte	Howard White
Il Marchese D'Amalfi	Craig Campbell
Fabricio	Carl Formes
Pietro	John Quine
Carl	John Phillips
Ciro	Jack Goldman
Giovanni	Franklin Riker
Luci	Bianca Rodriguez
Emilia	Isabel McLoughlin

Cramped by a libretto entirely inadequate to the dramatic heights he set for himself, Henry Hadley gave his first "Bianca" audience at the Park Theater such moments of musical delight that one wished the textual scope of the piece had been broader and burst one-act bounds to fill an evening. Yet because of this very fertility of resource, as applied to a story which, even when treated in the light and at times seemingly trivial vein of Italian opera comique, would hardly have proven ideal material, as developed, the score appeared at times overwrought.

"Bianca" won the thousand dollar prize offered a year or two ago by William Wade Hinshaw, who is president of the Society of American Singers, which gave the work an excellent interpretation. It is founded on Goldoni's comedy, "La Locandiera," having been adapted for Mr. Hadley's use by Grant Stewart. It tells the story of a popular mistress of an inn near Florence, Italy, in the latter part of the sixteenth century, whom cavaliers woo in vain.

Ironing Board Wins the Day

Fabricio, who looks after the interests of the establishment, and of Bianca, since her father's death, adores the girl, so much so that he has not the courage to propose to her. And Bianca, knowing in her woman's heart right along the state of Fabricio's, puts him off time and again, inwardly exasperated over his lack of self-assertion.

Not until the woman-hating Cavaliere del Ruggio arrives at the inn and, at the instigation of two lolling and lovesick wooers whose conge awaits but Fabricio's moment of mastery, is thoroughly tamed by Bianca, does Fabricio do the desperate and necessary thing in the case of contrary woman. He "rushes her," after quelling a fight between del Ruggio and one of the lolling noblemen, using Bianca's ironing board to strike down their clashing swords. How like a knight of old, with tilting shield, looked Fabricio as he leaned on the board after his heroic interference, thought Bianca! And in the moments that followed she was too deliciously afraid of him to deny him anything.

Lyric Opportunities for Teyte

Maggie Teyte was an ideal choice for the role of Bianca. Some of the best lyric writing in the score was allotted to her, but she did not fare so well at the hands of the librettist. Henri Scott's finished art in the personification of the bombastic del Ruggio did much to lend the guise of characterization to a lean role. Most consistent, vocally and histrionically, was the role of Fabricio in the hands of Carl Formes.

Howard White as one of the courting counts impressed with a rich baritone, discriminately used, and reinforced with an understanding of the dramatic demands. Craig Campbell sang well the role of the other count, and John Quine and John Phillips made the most of lesser roles. The stage was under the safe suzerainty of Jacques Coini.

Mr. Hadley himself conducted, and the enthusiastic spirit of cooperation evident among the participants in the premiere on both sides of the proscenium spoke well for future achievement in American-made and American-sung opera. Mr. Hadley had to respond to an ovation after the final curtain, in which the members of the cast joined.

"Bianca" was preceded by Pergolesi's dainty two-act work, "The Maid Mistress," in which Lucy Gates enchanted by vocal as well as delineative gifts. David Bispham brought his well-known buffo powers to bear on the Dr. Pandolfe and John Phillips as the ridiculous Scapin completed the cast. Sam Franko conducted.

* * *

Nora Bayes at the Broadhurst

"Ladies First" is the title of the new musical play in which H. H. Frazee will present Nora Bayes, for the first time here, at the Broadhurst Theater on Thursday evening, Oct. 24. It is the work of Harry B. Smith and A. Baldwin Sloane, who have used the late Charles Hoyt's farce, "A Contented Woman," as the basis for their work.

The play will be reviewed in the next issue of THE MIRROR.

* * *

"Perkins" at Miller's Theater

The second season of Henry Miller's Theater opened Tuesday night with Henry Miller and Ruth Chatterton in "Perkins," a comedy in three acts by Douglas Murray, which it is perhaps unnecessary to say is not a war play.

The production will be reviewed in THE MIRROR next week.

* * *

New Shubert Musical Comedy

"Love and Grow Thin," formerly called "The Melting of Molly," the new musical comedy which the Shuberts are producing with Tom Richards and Isabelle Lowe, will open next week at Trenton preliminary to its New York debut at one of the Shubert theaters.

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Long Run for "Sinbad"

Al Jolson celebrated the 250th performance of "Sinbad" at the Casino Theater Friday evening. Of the twenty-four productions made at the Winter Garden only two others have had runs of over 200 nights.

* * *

Boston Players Selected Here

The Castle Square Theater, Boston, one of the best known stock houses in America, has begun its stock season. Chamberlain Brown selected the players.

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"The Long Dash"

A new play by Robert Mears Mackay and Victor Mapes, entitled "The Long Dash," will be produced shortly by the Shuberts. Henry E. Dixey and Robert Edeson have been engaged for the leading roles.

LATEST LIBERTY THEATER NEWS

During the enforced closing of the Camp Dix Liberty Theater by reason of the quarantine, the stage has been occupied daily by the Dixie Minstrels rehearsals under the direction of Camp Dramatic Director Norman Hackett. The Dixies have given outdoor entertainments nightly.

Morris Fitzer, who has had charge of the advertising force at the Camp Dix Liberty Theater, has received his discharge and has returned to Syracuse to take up again the management of his motion picture houses there.

More than ten thousand new American citizens have received their citizenship papers at the Camp Dix Liberty Theater during the frequent sessions of the Naturalization Court held there during the past few weeks.

The Department of Dramatic Activities Among Soldiers has a full stock of wigs for use of dramatic directors in camp entertainments. They are kept in the New York office and sent out to each director on request. A box of make-up has been sent to each dramatic director. Costumes are obtained through the War Camp Community Service in cities near the camps.

Not only are open air performances receiving much encouragement in most of the camps, but stadiums, as at Camp Pike, and open air theaters, as at Camp Humphreys, are to be constructed according to the plans of dramatic directors.

Russell D. McNeill of Kansas City, Mo., has been assigned to Camp Devens Liberty Theater as assistant to Manager Harry Chappell. During the period the theater has been closed a new drainage system has been established and a good part of the interior of the theater has been painted.

W. V. Turley, general inspctor of the Liberty Theater Division, spent two days in Camp Beauregard last week in conference with Colonel Irons, camp commanding officer, relative to location of a new Liberty Theater soon to be built there.

H. S. Lorch, general director of stock companies of the Liberty Theater Division, has opened an office in Chicago at 1106 Thirteenth Century Building.

Charlie Chaplin is doing his bit as a stage hand in the Liberty Theater, Camp Devens. It does not happen to be the movie Chaplin, but a radiator inspector for the detail by Capt. George C. Tait, personnel office.

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Daly Accounting Filed Again

An accounting of the estate left by Augustin Daly, who, while stoping at the Hotel Continental at Paris, France, died of heart disease on June 7, 1899, made by his surviving executor, Richard Dorney, of 1816 Harrison Avenue, the Bronx, has been filed in the Surrogate's Court.

In his accounting, which runs from July 1, 1915, to July 1 last, Mr. Dorney charges himself with $15,610.03, credits himself with $4,270.48, and shows a balance of $11,339.55 for further distribution, subject first to the deductions of his commissions and the expenses of the accounting.

ON THE RIALTO

IN THE old days before the war Broadway's night life always was considered a permanent institution. Poets and philosophers paid tribute to its glory, its constantly effervescent fascination. There was nothing that could dampen its enthusiasm or its brilliance, it was believed. But America began to sing lustily of arms and the man. And almost with the first notes a pall of gloom descended upon the Gay White Way. By an order of the Fuel Administrator the whiteness disappeared. Now by a ruling of the Food Administrator the gayety is also to go.

An order just issued stipulating what one may eat in public places and the times at which one may eat it has probably sounded the knell of the lobster palaces. Oniy cold dishes will be served after nine o'clock and the menus have been further curtailed by directions as to what may be served.

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WHILE the war is responsible for the ban upon midnight feasting with its cabaret and dancing accompaniments, the epidemic has also exacted its prohibition. Smoking is now among the forbidden pleasures at the theaters by order of the Board of Health. Even the ladies' smoking room at the new Selwyn Theater no longer possesses the aroma of delicate Egyptian or Turkish tobacco and is as airy and empty—our spies tell us—as a sleeping porch in daytime.

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PRESS AGENTS paradoxically are known for the secrets they keep or can keep when necessary. With a great show of pride and energy they hold back information of their enterprises until such time as is favorable for its publication. Not so with critics. They, on the other hand, tell for the sheer joy of telling. And yet probably very few people know that Burns Mantle is a soldier. He is a member of a Coast Artillery regiment and drills once—perhaps it is twice—a week.

What is true of Mantle may also be true of Louis DeFoe—or, as George Jean Nathan calls him, Louis de Faux Pas—or Heywood Broun.

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AND SPEAKING of Broun, he is conducting a merry battle of personalities with the Hattons of playwright fame. The latter took offence to a Broun review of one of their spices of life and summed him up as a man who formerly wrote of baseball. Whereupon Broun retorted that if he were any judge of baseball matters John McGraw and his players would not be guilty of the vulgarity and sordid behavior of the characters in the Hatton plays.

Sporting writers have even entered the fray. Sid Mercer of the Globe related in a column story that as a baseball chronicler Broun was an excellent dramatic critic, having once judged correctly the dramatic value of a melodrama performance in a Texas tank town.

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MEANWHILE Broadway wonders what sector of life the Hattons will next dissect and hold up to view. They have already shown Long Island's idle rich with their baby vampire attachment, the ateliers of the fashionable dressmakers, the motion picture studios and the haunts and habits of the "parlor snake." Perhaps they will display next the luxuriant workrooms of prolific playwrights. Who can tell?

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WHAT is the chief explanation for the playwriting aspirations of actors? Do they believe that only in products of their own pens can they realize roles which will do them justice, give them scope for great performances? More than ever before actors are industrious in the writing of plays. Leon Gordon and Le Roy Clements turned out "Watch Your Neighbor" and Oliver Morosco produced it with the authors in conspicuous parts. Roland West has written a success in "The Unknown Purple," though he does not appear in it himself. William Devereux, of "The Saving Grace," is the author of a drama which is shortly to be done in England. In the "Three Faces East" company are three players who have works ready for production, Frank Westerton with "A Prince There Was," in which Robert Hilliard will star; Edna Baker, with a comedy which Cohan and Harris are to consider, and Violet Heming with a playlet destined for vaudeville.

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SIX premieres this week testify again to the optimism of the theatrical managers in the face of great odds. After their unprecedented experience of the past two weeks, when even the reliable LeBlang could marshal but little of his emergency aid, the managers have come back with their traditional energy and resourcefulness, adding new plays to Broadway and new deposits to their fast-disappearing balances at the banks.

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THERE is a persistent rumor that Carl Van Vechten is to be the next dramatic critic of the Globe, taking the post recently vacated by Louis Sherwin. Mr. Van Vechten was formerly assistant musical critic of the Times. Lately he has been busy in stirring the thick pools of musical conventions with dynamic volumes of criticism and comment.

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LAURETTE TAYLOR has found time to write a little book. Rather it is a diary of the three weeks' tour last spring of the all-star company in husband Manners' "Out There." Entitled "The Greatest of These ——," the volume reflects a fine patriotism as well as a keen appreciation of the steady flow of gold which the tour brought into the Red Cross treasury.

ACTORS' EQUITY

An Apology Demanded—Cross-Examination that Rebounded

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Address to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Oct. 22, 1918. The following members were present:

Messrs. Francis Wilson (presiding), Hull, Churchill, Deming, Christie, Stewart, Craven, Bernard, Connelly, the Misses Ware and Emmet, and Messrs. de Cordoba, McRae and Stevenson.

New Members:

New York Office: Louise Reming Barnes, Gideon Burton, Sidome Espero, Perle Jessica Frank, Evelyn Gosnell, Jean Thomas, June C. White.

Junior Member: Jessica Brown.

At a meeting on Oct. 22 of the Council of the Actors' Equity Association, representing a membership of 3,449, this resolution was adopted:

"BE IT RESOLVED, that: In respect and justice to the splendid self-sacrificing women of our profession who are risking their lives in the submarine zones and at the battle-front in order to devote their time and talents to entertain our soldiers overseas, we demand that a most full and ample apology be made for the following paragraph which appeared in 'Dope Sheet No. 2' issued by the Young Men's Christion Association:

"'RULES FOR ACTRESSES:

"'Actresses going from the champagne district of Broadway to the Champagne district of France need not expect to imbibe the golden grape juice with handsome officers, because they must agree before going not to drink or smoke in the presence of officers or enlisted men, nor to be with them after taps. They must obey, for they cannot "walk the ties" back from "over there."

"'As to questionable jokes, the actor is reminded that the front seats are often occupied by the most respected women in France, the Red Cross nurses, and canteen and Y. M. C. A. workers.'"

The A. E. A. members of the "High and Dry" Company were awarded a full week's salary in the Municipal Court of the City of New York, Borough of Manhattan, Third District. This suit was brought after a refusal on the part of the managers to arbitrate. The season lasted only two weeks, and under their contract could have been terminated without further notice, but seven days before closing the managers issued to every one an individual statement announcing that they would remain open for two more weeks, after which there would be a supplementary season. A few days thereafter, however, the management posted a notice on the call board winding up the season at the end of the week in which the notice was posted. We contended that the issuance of the two weeks notice of individual termination constituted a waiver of the original agreement, and in this we were upheld by the court. One of our members on the witness stand, who had just been turned over to the attorney for the defense, was sharply asked:

"You say you have been over 30 years on the stage?" "Yes."

"Do you contend that during that period you have always received two weeks' notice?" "No."

"Oh, you admit that you have been dismissed without two weeks' notice?" "Yes. Three years ago I brought suit for recovery in this very court, and won the case."

Whereupon the Judge turned sharply in his seat and asked: "Before me?" and our member replied: "Yes, your Honor, before you." Need we add that the attorney for the defense did not look particularly pleased? By order of the Council.

VAUDEVILLE VOLLEYS—From Walter Kingsley

About Frisco, Abe Lincoln and Eddie Leonard—Loretta McDermott Put Down a Shapely Foot—Millions Gathered by Theaters Credited to Others—She's Going to Get Married—but Who Is She?

FRISCO, the jazz dancer, has come into his own in vaudeville and at the Palace the past week has registered a great success. He was bound to be popular in the two-a-day, and the only wonder is that he was not booked long ago, for he has the true music-hall manner. In London he would be a sensation of sensations, for jazz dancing has taken "Blighty" by storm.

Frisco is an interesting product of the dance-hall and cabaret, and the only hoofer who intrigues George Jean Nathan, who says that "he is the most interesting of all the toe-shakers."

Frisco was in Harry Weber's office waiting for contracts when he spied a picture of Abraham Lincoln, taken in his clean-shaven period.

"Who's that guy?" asked the dancer.

"Why, that's Abe Lincoln," replied Weber.

"Looks like Eddie Leonard, doesn't he?" commented Frisco, sagely.

Frisco was writing his billing matter for Tom Sheehan, the millionaire advertising agent of the Palace, and was making a mess of the phrase, "originator of jazz dancing."

"That isn't the way to spell originator," exclaimed Sheehan.

"I know it ain't, but I'm in a hurry to meet Flo Ziegfeld," retorted Frisco.

Numberless are the stories they tell of the dancer who, in an age of colorless folk, is a picturesque personality. His cutie dancing partner, Loretta McDermott, deserves a word of commendation, for she was a real hit with Palace patrons.

Miss McDermott, although very young, has splashes of temperament. Frisco wanted to have his act billed, "assisted by Lorette McDermott." The young woman insisted that the billing read, "with Loretta McDermott," and pointed out that "assisted" made her out a mere hired hand, whereas "with" recognized her as a "performer" and an integral part of the act.

She had her way and it is "Frisco WITH Loretta McDermott."

This shapely dancer has learned, at an early age, that a kick in time saves many a heartache over the billing.

"Don't Call Me Baron," Says Max

Once upon a time Max Hoffman claimed the title of "Baron." Now he abhors it, disclaims it, and insists that the title was always a press-agent joke. For the fun of it, he was recently billed as "Baron," and the ink and paint had not dried before Max had the offensive word covered over.

He is directing the augmented orchestra for Gertrude Hoffmann at the Palace, and doing it admirably. Miss Hoffmann is working as a single and scoring a great personal triumph. She is our cleverest showwoman and infallibly entertains. Her versatility is marvellous and her technique in execution beyond praise.

Miss Hoffmann needs no pretentious act around her to make a headline hit in the two-a-day. All she needs is her incomparable self, with Max directing.

The influenza worked sad havoc with vaudeville bookings, but the rank and file of the artists took the lay-off philosophically and set themselves to the work of selling Liberty Bonds.

Took Credit for Theater Bonds

The Theatrical Allied Interests Committee, headed by E. F. Albee, sold more than $35,000,000 in bonds in the New York theaters, despite the small attendance due to the epidemic and to the determined opposition of numberless other committees determined to make the theaters help fill their quotas.

If every dollar raised in the theaters had gone to the credit of the Theatrical Allied Interests Committee, Chairman Albee would have reported $50,000,000 in sales despite the influenza, the peace talk and the opposition of the organized trades, industries and professions. As it was, many millions were grabbed off from the theaters by other patriots, who added the sales to their quotas and gave the theaters no credit whatever.

Chairman Albee's organization of the amusement world was masterly and the enthusiasm of the entire profession beyond praise.

The Palace Theater sold more than $1,000,000 in bonds on the last Saturday night of the drive. One Prussian helmet alone brought $200,000. Manager Elmer F. Rogers of the Palace was chairman of the Speakers' Bureau, and his superb work during the drive won him innumerable compliments during the three weeks of continuous hard work. He was one of Chairman Albee's most valuable lieutenants and proved himself a tower of strength in securing prominent men to talk in the theaters.

A lot of people regard Elmer Rogers as the best house manager on earth and the Palace Theater as the model amusement place of America. He certainly does carry the A. Paul Keith and E. F. Albee ideas of house management to the extremes of efficiency.

First-Nighting on the Battlefront

Vaudeville artists who have been overseas entertaining the soldiers report meeting Sergeant Alexander Woollcott, former dramatic critic of The Times. Alex told Irene Franklin that being at the front was like a first night, in that you met everyone you knew in the lobby.

Anna Wheaton has promised to return to vaudeville just as soon as her contract with Elliott, Comstock and Gest will permit her.

Billy Gaxton, the dashing young star of "Kisses," is a sailor, in camp at Pelham. He wanted a furlough during the Liberty Loan drive and got one by buying $500 in bonds. Then he went to the Claridge and lunched with Madeline and Dorothy Cameron and bought another $500 in bonds.

The Cameron Sisters, by the way, will offer a sensational new dance in their forthcoming musical comedy debut. They are among the most attractive sister teams that vaudeville has ever known and their hit in the legitimate is certain.

Edna Wallace Hopper will be seen in vaudeville, if she finds the right sketch. She certainly will be welcome, for the sprightly Edna is very popular in the varieties.

Guess Who!

It is whispered that one of our regal dramatic headliners, who wears a fortune in gems and furs, is about to be married to a wealthy Danish admirer, who has given her several pearls as big as hickory nuts. The Dane in question is a pal of the King of Norway.

Play's the Thing for "No. 3"

George Gottlieb, booking expert of the Palace, says of No. 3 spot on the bill:

"With the number three position we count on waking up the audience. The show has been properly started, and from now on it must build right up to the finish. So we offer a comedy dramatic sketch—a playlet that wakens the interest and holds the audience every minute with a cumulative effect that comes to its laughter-climax at the curtain, or any other kind of act that is not of the same order as the preceding turn. So that, having laid the foundations, we may have the audience wondering what is to come next."

Here's Guide for Sketch Writers

The consensus of opinion in vaudeville is that every man, woman and bright child, of the hundred thousand or so who are writing for vaudeville, should read Brett Page's "Writing for Vaudeville." It is published by the Home Correspondence School and is simply invaluable.

Page has written a volume that is remarkable in its accuracy, its intelligence and its completeness. Even such an old timer as Will Cressy confesses that he learned from it.

It's the best investment any writer for vaudeville can make. It will save a lot of energy and lost motion.

Vaudeville has had no better news in a long time than the announcement that "Chick" Sale would soon return to the two-a-day. Here is a great artist, unrivalled in his field, and a tremendous favorite with the fans. Here's hoping that "Chick" Sale never leaves us again for musical comedy or revue work.

Jack Norworth is returning to vaudeville the first week in November. It is not necessary to say that the booking men are glad. Jack is one of the greatest male singles the two-a-day has ever known. Both London and New York like him immensely. He will have a snappy new act, but the same wonderful personality.

Norworth, by the way, is directing Harry Watson in a vaudeville tour, which will start on Broadway at the Palace next week. Watson will do the screamingly funny boxing act from "Odds and Ends." He is one of the great comedians of the current stage and will be a riot in vaudeville, which always cares much for this variety of sure-fire comic. Watson could not be unfunny if he tried.

Weber to Direct War Show

Harry Weber is about to appear in uniform as a commissioned officer. In the Government service he will direct the United States War Exposition, which recently made such a phenomenal hit in Chicago.

Weber is an ideal man for this position. He is aggressive, intelligent and fearless, and won't say "yes" to anyone if he doesn't think they are right.

By the way, Weber is planning a super-fashion show with Lady Duff Gordon, to be given at matinees three times a week in one of the smart theaters, the receipts to go to the Red Cross.

Sydney Bodenheimer, who left the post of assistant press agent in the Keith offices to volunteer for the Army, is right in the thick of the fighting near Metz. He is with the artillery and has been cited for gallantry in action. Bodenheimer is only a lad in his 'teens, but he has proven himself a crack soldier and a young American that everyone around the Keith offices is proud of.

Aaron Hoffman and the Detractors

Aaron Hoffmann, who has written so much bright vaudeville dope, has a campaign under way to prove that he is really a clever fellow, that he is co-author with Sammy Shipman of "Friendly Enemies" and that he wrote all of "Nothing But Lies." Aaron really hasn't been given all the credit that is his due as a clever writer of comedy for the current stage. He has a snappy gift of diverting dialogue. Hoffmann shouldn't worry about credits too much, for the people who really count in the profession long ago recognized his ability.

Martin Beck's Philosophy

Martin Beck, vaudeville magnate, art connoiseur, golf expert and producer of acts with distinction, says that the ideal home is a country place near New York and close to a golf links.

"There is no place in the world comparable to New York," says Mr. Beck, "but it should be used as a delightful resort to visit from a farm nearby. A small apartment hotel in the winter, with the servant problem solved for one, a pleasant country place and a good golf links—what more does anyone want?"

IN THE VAUDEVILLE FIELD

B. S. MOSS FORMS UNIT TO SEND TO FRANCE; RUSH OF APPLICANTS FOLLOWS NEWS

Vaudeville Magnate, Gratified at Response, May Organize a Second Company—Is Arranging Early Sailing Date

ALL ABOARD for France—you vaudevillians!

B. S. Moss, figuratively, is standing on the bridge, or at the top of the gangplank, or wherever a ship captain may stand, megaphone in hand, bellowing these words with a lusty pair of lungs.

Dropping figure of speech for fact, no bellowing was required when Mr. Moss announced that he was going to organize a unit to send to France to entertain the soldiers in their backline leisure moments. No sooner had he made the announcement, one day early this week, that he was going to organize a unit of his vaudeville artists to send to France than applications to join the combination poured in to such an extent that he was fairly overwhelmed.

And now, while arranging with the War Department for a sailing date for the original unit, he is all but committed on the point of forming a second one.

Mr. Moss' commendable initiative, following on the urgency of such action being made plain by Irene Franklin and other performers just returned, and earnestly advocated for the past month by the DRAMATIC MIRROR, is the first of the kind to be taken by an individual who controls much clever variety talent and a considerable playing territory. It gives to the good work done by Winthrop Ames and his capable assistant, Jimmy Ford, and to many others who have been voluntarily aiding their work, the first substantial boost.

Mr. Moss is sifting the list of volunteers, which is still growing, and will announce those chosen for the honor of patriotic service abroad within a few days.

"Those are the boys that need diversion more than we, our fighting men abroad, and I am gratified that my mere mention of a unit, without any comment on the duty of the performer in such contingency, has awakened such response," said Mr. Moss.

INFLUENZA ON WANE; BOSTON THEATERS OPEN

Newark Follows Suit—Montreal's Screen Temple to Play Variety After Epidemic

Gradually, with the advent of cold weather, the hold of Spanish influenza on the nation is being loosed. Theaters in various cities are beginning to announce reopenings. Boston is in the van of these, with Newark a close second.

Shut for two weeks on account of the epidemic, Keith's in Boston turned on the juice in its big sign last Monday and placarded its lobby with familiar names and photos.

The bill was hastily assembled, notices of the reopening having been short, but proved one of excellent balance. Lew Dockstader and the E. J. Hawley episode of the trenches, "Somewhere with Pershing," divided headline honors.

With the theaters again open in a city of the importance of Boston, similar action on part of the health authorities in other big cities is looked for within a period of two weeks. Already Shea's in Buffalo is making plans for this event, and they are to make it memorable by presenting a fifty-minute digest of Victor Herbert's musical comedy, "The Only Girl."

Like many other theaters similarly placed, Shea's is taking advantage of the enforced lull in business to renovate and redecorate the house, and, more than that, is being supplied with a new stage better adap ed to dancing and the presentation of spectacles.

A significant switch in classification will be accomplished in Montreal, Canada, when the influenza embargo there is lifted. The St. Denis, that city's million dollar temple of the screen, is to open its doors to vaudeville, to be supplied by the United Booking offices.

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These Two Proved Big Liberty Loan Boosters

The women of the stage rose to the crisis of a big possible deficit in the theaters' quota on the final day of the great fourth Liberty Loan drive in magnificent shape. That the full quota was not recorded is not their fault but rather ascribable to the fact that many millions primarily subscribed through the efforts of the theaters were credited to overzealous patriots in other fields of endeavor.

One bulky sheaf of subscriptions, representing $75,300, was raised at Janssen's restaurant, principally through the untiring canvass of Claire Chartreau, hostess of the exclusive dance club at that resort, who courted a relapse of the attack of Spanish influenza which she had just weathered. She is known to Palace patrons and as the producer of "Fountain Fantasy" at Murray's a few seasons ago.

The singing of "Le Marseillaise" by Julia Kelety at the Colonial added the magic filip to the efforts of a bevy of stars that yanked the day's total to $62,000.

PERSONALS

Bobby O'Neill, remembered as the dancing partner of Evelyn Nesbit over the big time, and who has been headlining at the Martinique for the past two months in "Attaboy," Gus Edwards' revue, is expecting shortly to return to vaudeville.

Lewis & Gordon have placed on the vaudeville stage several meritorious sketches and playlets. Aaron Hoffman, the playwright, is a member of the firm.

Ida Albright, who is known as one of the most popular of the featured International Film players, is turning her ingeniousness, now that studios have shut down for four weeks, to the staging of a new vaudeville satire that she has just finished writing. Miss Albright will herself appear in the sketch during its initial showing.

Ethel Clifton's "The Aftermath" is one of the very few war playlets to win success on Broadway this season.

Bonita and Lew Hearn, who were divorced last year, contemplate a joint tour in vaudeville houses. Art will conquer!

Florence Earle, who gained fame on Broadway for her creation of the role of Mme. Matroppo in "Very Good Eddie," has instructed her manager, Chamberlain Brown, to secure for her a vaudeville act which will give her opportunities for character acting.

Although busy playing the poet-soldier in "Where Poppies Bloom," Marcel Rousseau is finding time to write a vaudeville sketch in poetic measure, which surely is a way of taking vaudeville unaware.

THIS COOK GAVE HAMILTONIANS AN EXCELLENT BROTH

Vaudeville Is Travestied by Clever Headliner—War Playlet, with Marietta Craig, Cleverly Done

Joe Cook put on a little show up on Washington Heights t'other night, and he thought it would be cute, and unselfish, to do so on the stage of the Teatro Hamilton, which is the de luxe Moss house.

He not only thought so, but did so, and none resented it. He surely was a whole show in himself, just as the billing said, from the tuning up of his own one-man orchestra, followed by the hoisting of his own asbestos curtain, to the exit march.

Between, he filled in travesties on every manner of act standardized by vaudeville, not overlooking the instrumental genius, the juggler and the ventriloquist. Song, dance, patter, the dramatic sketch, all were represented, and for good measure a tight-rope walking exhibition (the slack of which quite safely reached the floor) was thrown in.

Cook's was a broth not spoiled by too many of them. Only one could have concocted it. It was good.

Bessie La Count did some capital pantomime take-offs of everyday manners of life to illustrate the verses of her song, "Gee, It's Great to Be a Boy," and a war playlet was offered which owed its success to clever presentation.

Marietta Craig appeared in it. It was called "No Half Way," a rather inadequate title. It pleased but could be dramatically strengthened by pruning the final speech.

FAVORITES JAM BILL AT PALACE

Gertrude Hoffman, Frisco, John Dooley, Whiting and Burt Top Exceptional Bill

PALACE patrons found it difficult to pick favorites on the new bill. They did not have to wait till the second part of the program for laughter; they were engrossed from the first. Indeed, tears (not the kind that one feels like bestowing on certain acts) were their's for the shedding, if they so liked, and that surely is good measure.

Ethel Clifton and associate players were responsible for considerable sniffling among the audience. For the first time a vaudeville playlet, as acted by these artists, brought home to Americans the poignant tragedy of the women left in the wake of the surging battle tide. Raymond LeMaire, staunch six-foot soldier of France, returns to his Hun-devasted home to find that which alone can make of a strong man a whimpering child, hurt to the heart. The Hun has been there, at his fireside—and the wife made to France her supreme sacrifice. Death invades the cradle before the broken man can pierce it with his bayonet.

Roy Cummings, with an amiable target for his buffoonery in Lillian Fermoyle, began a second consecutive week of funny falls and wrestling with the backdrop. Palace fans were glad of it.

Frisco an Instant Hit

Frisco made his two-a-day debut, and it is doubtful if the cabarets will ever again see the most individual exponent of jazz. A Frances White-like aide in the person of Loretta McDermott proved a versatile foil, and a musical combination homogenous to the unrestrained dance hall rendered classics of discords, such as make the mad dancer muchly madder.

Then, after the intermission, came George White and Sadie Burt, supplied by William B. Friedlander with material worthy of their distinctly individual gift of characterization. "Sleepy Head," to sing which Miss Burt accommodatingly poked out a

(*Continued on Page 656*)

NEW ACTS OF WEEK REVIEWED

Gertrude Hoffman

It is a pretty big consignment of scenery and costumes which Miss Hoffman has sent to the Palace this week as material aids in presenting the evanescent thing called art, as she variously exemplifies it. But, as has deplorably befallen some capable performers in the past, she was not smothered by her mise en scene and her bewildering array of costumes. Although it put Miss Hoffman to a test of digital facility to cope with the "Trip to Coney Island" collection of noise-making contraptions which finished the act. (Not overlooking anything, Miss Hoffman added snap and smoke to the finale by firing a pistol in perfect time with Conductor Hoffman's crash of cymbals).

It is true that to the real admirers of Miss Hoffman's versatility, her Spanish and Salome dances and her clever adaptation of a patriotic dance number done on America's entry into the war by Isadora Duncan pleased most. But it is also true that in the wide eclecticism of vaudeville the imitations that followed and the Coney Island potpourri delighted proportionately just as many.

The musical embellishment given the offering was no small feature in putting over an act of this sort, necessarily somewhat disjointed and with bare-stage or curtain lapses.

Frisco

Frisco in his two-a-day debut puts the "i" in "variety"—meaning that he cannot be classified with any group of performers. He is absolutely individual. In other words, he is Frisco, and there is but one. Tilting hat that shades the eyes, puffing cigar that does as many queer things as do his legs, and—yes, that's it: the legs.

They go where they please, never consulting each other. And if any one definition can be affixed to Frisco, it is that he is the man who doesn't give a hang what his legs are doing so long as he can shade his eyes from the sun and puff big black cigars.

In Loretta McDermott he has a partner just as pliable, and as new, and as willing as was Frances White when Billy Rock picked her to succeed Maud Fulton. Depending altogether on what artistic control Frisco can exercise over this apt aid, we may have a dancer and a mimic ere long worthy an "and" in place of the "with" which couples her to Frisco.

Whiting and Burt

Quaintness, originality, the light nuance that spells virtuosity—all these belong to George Whiting and Sadie Burt, who bring considerable new material to vaudeville. Their numbers are a course in expression, both as regards voice and facially. Both possess to an unusual degree the gift of characterization, nor do they slight the musical values in rendering their "song duologues," as they aptly term them. A keen sense of wit animates their offerings, and they seem to take the audience into their confidence, not by direct address, as so commonly done by monologists, but by suggestion of manner and gesture.

Bessie Clayton Revue

Bessie Clayton is a substantial attraction in herself and one whose entertaining abilities need not be rehearsed at this late date, but when she surrounds herself with such top-notch assistants as the Consinos and Tom Dingle, to say nothing of two minor but meritorious aides, John Guirnan and Jimmy Carson, the event is historical in its significance.

Miss Clayton, of course, applies the crowning touch to this splendid offering, but, all the more credit to her judgment and showmanship, gives full scope to the Spanish brother and sister team in the exemplification of their own particular style of dancing. At intervals they introduced the dances of their native Spain, but they also essayed evolutions of the jazz school, quite according to the manner.

Entitled to credit for catchy melodies and the lyrics are Charles McCarren and Carey Morgan. The setting is attractive.

"Sherman Was Wrong"

Two veterans of the Civil War, who fought on opposite sides, renew the conflict verbally. Called to account by his granddaughter, who apologizes to the Confederate visitor for the aggressive attitude of her grandparent, on the score that he does not know that the Civil War is being superseded by a much more momentous conflict, the old man, wounded in his pride, prepares to leave for the soldiers' home. How the guest comes to the aid of the girl, whose plea that the old vet remain is in vain, and a general reconciliation follows, forms the plot.

Ralph T. Kettering, author of the sketch, who, out in Chicago, is known as the "press agent trust," controlling most of the homogeneous publicity product, has, as is usual with this bright young man, an excellent idea, but one dependent in its development on finely drawn characterization rather than situation. Facing similar tasks, many a master writer, whose grasp of situation and the technique of stage writing generally is unquestioned, has failed. It is the most difficult form of constructive writing. To say, therefore, that Kettering has not achieved the fine touch necessary in such work is not so severe a commentary on his attempt as it might seem.

Charles (Chic) Sale

Although the material Charles (Chic) Sale uses for his return to vaudeville is basically the same as that used before he entered a Broadway production two years ago, in that he draws the identical characterizations, his verbal equipment evidences change. He has sifted his material and saved the sure-fire laugh-getters. The result is continuous merriment.

There is hardly a patron of vaudeville who has not seen Sale, certainly not of the consistent ones, but there will not be one of these who will not welcome his return. The sheer artistry of Sale's characterizations, all accomplished on a split-minute schedule, makes up in thorough entertainment what it may lack in newness.

AMERICAN, TOO, HAS WAR PLAY

"Sherman Was Wrong" Winner with Audience

The bill at the American is not without the inevitable war playlet. This time it deals with an evergreen remnant of the civil war, who, whenever he meets an old-time confederate adversary, cannot help but reopen old controversies. It is a comedy of temperament, purely, and won favor with the audience because of the punchy portraiture of the old veteran and allusions to the present conflict. It is Ralph T. Kettering's latest.

Olive May, in straight singing, went straight to the hearts of her audience. "Smiles," "When I've Gone Away" and "Spring Is Here" were offered by Miss May.

George Quigley, who is described as a "creative comedian" on the bill; Dave Schooler and Louise Dickinson, boy pianist and girl soprano, and Flagg and White, blackface comedians, were among the others who succeeded especially well with their audience.

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BILLS IN BROOKLYN

Clifton Crawford and Trixie Friganza Top Big Bills

The Orpheum, Brooklyn, put forth Clifton Crawford as the headliner of an autumnal bill full of pep. Hermine Shone, with Regan Hughston and a capable company of players, were seen in "The Best Sellers," a travesty on the trashy type of popular novel.

Valerie Bergere, surrounded by a well-balanced cast, presented a quaint Japanese playlet, "Little Cherry Blossom," by Stephen G. Champlain. George McKay and Ottie Ardine in "All in Fun" and Tarzan completed the bill.

Trixie Friganza at Bushwick

At the Bushwick, Trixie Friganza, the comedienne, won laugh honors. The Avon Comedy Four, Mr. and Mrs. Jimmie Barry in their comedy skit, "The Burglar," Rae Eleanor Ball and Brother were the others.

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Stan Stanley and Sophie Tucker Are Proctor Features

The Proctor houses are offering punchy acts as the nucleus of bills that are exceptionally interesting. Varied standard and premiere offerings differentiate the Proctor programs from those presented at average houses. Among the big 'uns appearing on Proctor programs this week were Stan Stanley and Sophie Tucker.

Stan Stanley headlined at Proctor's Fifth Avenue. Another act of class here was Mlle. Diane, assisted by Jan Rubini, the Swedish violinist.

At the Twenty-third street house was seen a playlet, "The Rising Generation."

At Proctor's Fifty-eighth "Sliding Billy" Watson and company and Hoyt's "Bachelor's Romance" were among the best-liked offerings.

With her band of syncopating merrymakers, Sophie Tucker headed the bill at Proctor's 125th Street Theater. Bob Hall, the extemporaneous chap, was another underlined feature. Others included Marie and Anna Clark, Laing and Green and Brent and Aubrey.

KEITH'S, BOSTON, EMERGES FROM GLOOM OF GRIP

Dockstader, Minus Blackface, and War Act, Stirs Big Audience Gathered at Opening

After two weeks of closed doors, owing to the influenza epidemic, Boston vaudeville audiences got back to the joys of living this week. And those who attended the reopening of Keith's Theater enjoyed the experience. Interesting in the extreme was the return of Lew Dockstader, this time minus the black face, but plus a lot of new and good things in the entertainment line.

Dockstader has been taking up history since his last appearance here. He mentioned the fact that Columbus discovered America in 1492, but that it was not until 1918 that the Kaiser learned of such a commonwealth, just as he is nearing the end of his world dreams.

Quality best describes the program. "Somewhere With Pershing," a dramatic scene in which language difficulties in war time serve to bring forth comedy and pathos, went big. E. J. Hawley was foremost in the cast. WHITCOMB.

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Vaudeville Gets Big Screen House in Montreal

The St. Denis Theater, Montreal's million dollar movie house, is to change its policy, reopening its doors, after a considerable period of darkness, with United Booking Office vaudeville. Heretofore this theater has been a straight picture house, although at one time it housed a French stock company, producing Grand Guignol horrors that were more than horrible, viewed in any light, whether histrionic or artistic.

The St. Denis, in contemplation of this change, has been leased by L. Nathanson of Toronto, head of the Regal Films, and is to be one of a number of theaters throughout Quebec province to play vaudeville and pictures this winter. In reality, it is the beginning of a new circle of vaudeville in eastern Canada.

The opening will be on next Monday afternoon provided the epidemic of Spanish influenza, so virulent in Montreal as to necessitate the closing of the theaters and stores, has sufficiently abated to permit of it.

MILLS.

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Shea's in Buffalo All Dressed Up Ready for Reopening

During the present closed season for theaters Shea's vaudeville house in Buffalo has been undergoing a thorough renovating. The house will present a new dress at the opening. A new stage has been put in, with the latest approved flooring for dancing and presenting elaborate spectacles. The scenery has all been removed and thoroughly cleaned and several new drops added.

Rich new red carpets have been laid throughout the house and new draperies hung in the boxes. Paint has made the whole auditorium glisten.

Among the big acts booked for the days immediately following reopening is the fifty minute digest of "The Only Girl," Victor Herbert's musical comedy hit. TAYLOR.

IN THE SONG SHOP

Cold-Slaw Song Judgment Wins E. B. Marks and Jos. W. Stern Long-Distance Publishing Record

BY E. M. WICKES

SOMETIMES I wonder where E. B. Marks and Jos. W. Stern dig them up—hits I mean. They started in business many years ago, when Lottie Gilson was a star, and they are still going strong.

Some folks will tell you that Marks and Stern are the coldest pair in the music game, that they weigh a song and a song writer like a butcher weighs a pound of corned beef, and that they can't feel the same as a song writer about a song.

I don't know what method they apply in judging a song, but it must be a good one when they are never without a hit—not only a song hit, but an instrumental hit as well. It would appear that any time they desire an instrumental hit they send in word to S. R. Henry, and presto! he turns one out.

Last year E. B. and J. W.—it reads like a code—said they would have a cluster of hits in 1918, and the way I saw "Indianola," "I'm Glad I Can Make You Cry," Carey Morgan's latest, and "Belinda," sell at one of the big five-and-ten-cent stores convinced me that they own a bunch of hits now, regardless of the others they issued early in the year.

As an instrumental hit for next year, S. R. Henry has written "Kentucky Dream Waltz," which is issued as a vocal and instrumental number.

When you come to realize Marks and Stern's consistency in turning out hits, you have to admit that there must be something in their so-called coldslaw method of judging songs.

Carey Morgan, one of the firm's best bets, is now an officer in the navy, and if the war continues long enough he hopes to be an admiral.

Fighters Not Neglected

A few misguided folks, who never go beyond Wolpin's restaurant for information, are under the impression that the soldiers and sailors are a sadly neglected lot in so far as popular music is concerned. It may be news to some to learn that the men in the service are being supplied with all the latest popular music by Ray C. Sawyer, who sends out thousands of professional copies, orchestrations and band arrangements every week to the bands of the Army and Navy, as well as to all huts asking for music. She has received as many as five thousand band arrangements from one publisher in a week.

She does not send every kind of music, but only that which she has learned from experience will interest the boys. If you have good numbers, whether you are a big or a small publisher, Miss Sawyer will be glad to hear from you and will see that your stuff reaches the boys as fast as the mails and ships can carry it.

Green Room Did Its Bit

At the Pennsylvania station the members of the Green Room put on a show to help the sale of Liberty Bonds, which turned out to be a big success—nothing new for the Green Room. Harry Von Tilzer was there to hear the Shirley Sisters' feature "When I Send You a Picture of Berlin." Lilian Teece, the Australian "personality girl," put the big crowd in a buying mood by introducing "On the Sidewalks of Berlin," published by the McKinley Music Co., and Phil Lang, of the Ordnance Department, and a member of the Green Room, made a nice speech, emphasizing the folly of listening to peace talk. Several other members of the Green Room were there and did their bit.

Dick Jess Working

It is nothing new for Dick to be working, but when you see him stopping an act on the street to say that Remick has a new hit, you know he is crowding twenty-five hours into twenty-four. Dick's alibi for stopping acts is that Remick has a brand new one in "Give a Little Credit to the Navy." Since the war started all the song writers have been singing about the army, so Mose Gumble thought it about time that the navy should receive a little of the spotlight. Anna Chandler is featuring the song over the Loew Circuit and is a big hit with it.

Miss Wiese Quits Business

Elsie A. Wiese, who has been cashier for the McKinley Music Co. for the past four years, has resigned from her position to accept a similar one with a large mercantile firm downtown.

New Songs by G. & F.

Within the next two weeks L. Wolfe Gilbert and Anatol Friedland, now kept in idleness owing to the epidemic, will put out several new numbers, which are up to their former standard. Maxwell Silver, the general manager, is well pleased with the way the catalogue is selling.

Paley To Go "Over There"

Herman Paley, writer of "Billy" and about a hundred other popular and unpopular songs, expects to leave with a theatrical unit in about two weeks. At present Paley is connected with Jerome Remick, and of late has been turning out some excellent numbers.

Artmusic Company Fortunate

Amy Asmore Clark did an excellent piece of work when she induced Madame Chilsom-Ohrman to add "Waters of Venice" and "Forever Is a Long Time" to her repertoire. Miss Clark has also landed a number of the best cabaret singers on the two numbers.

West Likes Gilbert and Friedland

L. Wolfe Gilbert and Anatol Friedland have written in to say that the reception they have been receiving during their trip through the west has opened their eyes. They never dreamed that a team of songwriters would take so well with the people out in God's own country. Their latest hit, "While You're Away," is going bigger than any number they have ever written. Maxwell Silver, the general manager, says he can verify this statement by the flood of orders that have been coming in.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

That Spanish Dancer from Madrid	John Dooley
Sleepy Head	Sadie Burt
It Takes a Lot of Jack to Keep a Jill	Geo. Whiting
Smiles	Olive May
Belinda, Open Your Window	Geo. Wilson
I Hate to Get Up in the Morning	Ruth Roye

Favorites Jam Bill at Palace

(*Continued from Page* 654)

curly head from downy coverlets, and "It Takes a Lot of Jack to Keep a Jill," by Mr. Whiting were solo offerings that captivated the house. Song scenes, such as "We Can't Get Along at All," "Nurse, You've Got to Make Me Well Again" and a Chinese costume number, gave both opportunities which were not slighted.

Gertrude Hoffman in Gorgeous Act

Gertrude Hoffman touched the bill with opulence and splendor in dance scenes offered to the accompaniment of striking music, ably directed by her own conductor, Max Hoffman. With limbs tightly sheathed in silver-embroidered stockings and a lace mantilla fluttering about her neck and trim torso as she whirled in the measures of the fandango, she exerted a strange fascination. Then into ancient Egypt, flanked by obelisks and overhead an indigo sky stabbed with silvery shoots of starlight, she delved, with the head of John the Baptist to give the keynote to the scene.

A symbolic dance, wherein France, crushed to earth, rises again, amid martial American strains, and dances onward to victory, was so aptly copied, unconsciously or otherwise, from Isadora Duncan's stirring conception to the strains of Louis Ganne's "Marche Lorraine" that it had something of the original electrifying effect.

Dooley Convulses Audience

For good measure Miss Hoffman appeared in replica as Eddie Foy, Bessie McCoy and others, and wound up with a potpourri of mechanically produced sounds which she labelled "A Trip to Coney Island." Truly some versatility, and more than enough of it to supply three turns.

Johnny Dooley convulsed the audience with an "acrobatic rag" and imitations of the Hoffman dances. He opened with "That Spanish Dancer of Madrid," and his gaucheries throughout were so enjoyable that the audience stretched the minutes allotted him way beyond schedule.

"The Stampede Riders," an act which preserves real Western atmosphere, was well worth sitting through, despite the getaway temptation attached to the closing position. Flora la Due, Guy Weadick and Dan Dix, not to mention Virgil, the trick mule, and a bevy of horses, populated this act, with roping and riding stunts as its reason for being.

BESSIE CLAYTON TOPS A BRILLIANT RIVERSIDE BILL

The Cansinos Appear in Her Support—Nan Halperin Hit in New Songs at Colonial —Mortons at Royal

A brilliant bill, topped by Bessie Clayton in her new big dance revue, and further augmented by another act of stellar merit, Charles (Chic) Sale, was appreciated to the full of its worth by an unusually sparse Riverside audience for a Monday afternoon, due to the prevalence of Spanish influenza. The two leading offerings would easily have condoned for a weak program, but the management heaped goodies on its clientele by building up a supporting bill of undoubted strength.

The Cansinos, who need no introduction; Tom Dingle, the well known loose-jointed eccentric dancer; John Guiran and Jimmie Casson have been enlisted in support of Miss Clayton for the latest edition of her "1918 Dance Revue." Each one contributes a substantial item, as could be expected of the Cansinos and Tom Dingle especially, to the collective success of the offering. As for Miss Clayton, she is just herself. Need more be said?

Charles (Chic) Sale returns to vaudeville after a two years' sojourn in a touring Broadway production in his well known protean characterizations, billed under the title of "The Rural Sunday School Benefit." Neither time nor familiarity can wither the delightful humor of Sale's work, and his life-like impersonations, done rather broadly, continue to make up one of vaudeville's best one-man offerings.

The most important of the supporting acts of the program was contributed by Andrew Mack.

Nan Halperin at Colonial

Nan Halperin favored the Colonial patrons with her Second Song Cycle. Her songs were written for her by William B. Friedlander. Charles Lovenberg presented a spectacular dance entitled "Hands Across the Sea," with Estelle and Adelaide Lovenberg and Simon Neary and a company of fifteen people. The Watson Sisters sang, danced and clowned, and Harry Carroll gave some of his own compositions.

Big Fall Bill at Alhambra

Minstrelsy was a feature on the week's bill, with Eddie Leonard and his black-face artists topping it. Chilson-Ohrman, American prima donna, offered classical numbers that appealed, which evidenced rare discrimination in picking her material. "I Hate to Get Up in the Morning" and "Why Do They Call Them Babies" won Ruth Roye recalls.

Royal Welcomes Morton Family

Sam, Kitty, Martha, Joe, Clara, Paul and Mrs. Paul (Naomi Glass) —the Morton Family of vaudeville fame in toto—received a big welcome at the Royal. Sam and Kitty Morton, assisted by their younger son and daughter, Joe and Martha, offered a second edition of "The Four Mortons." Clara was heard in "Oh, Frenchy" and Paul Morton, the older son, and Naomi Glass presented a musical satire, "1918-1950."

STOCK IN MANY CITIES

CRANE WILBUR'S PLAY IN EAST

Gottlob, Marx & Co. Obtain "Common Cause" for Presentation With Splendid Group of Players

SAN FRANCISCO—Gottlob, Marx & Co. have obtained Crane Wilbur's play "Common Cause" for eastern and western presentation. They have obtained a splendid group of players, and under the direction of the author, who has come here for that purpose, and George E. Lask, the well-known stage director, the play has been rehearsed and cast to splendid advantage.

The story of "Common Cause" is set in a small city on the Atlantic Coast. The central figure is that of August Koerner, an elderly German, whose daughters, Ruth and Tina, are the sweethearts of young American neighbors, John and Terry Davis. The action of the first act is on the day war is declared against Germany, and in the midst of the light-hearted scenes of comedy the author introduces an intensely dramatic scene, in which the German shows where he stands against the one hundred per cent young American, John Davis, who has just been married to his daughter.

The play opened on Oct. 14 at the Columbia. A. T. BARNETT.

"JOHNNY" GETS LAUGHS

Hyperion Players Please Big New Haven Audience

New Haven—"Johnny Get Your Gun" with the Hyperion Players sent the large audiences into gales of laughter. Hats off to Arthur Howard for his work as Johnny. Mr. Howard grows more popular and more interesting every week of his stay.

Jane Morgan had only a wee bit to do but she added a song which she sang in very good voice. Mrs. Hibbard has an odd role this week but does it very well.

Maud Blair as the lawyer handled her lines splendidly. Arthur Griffin and Frederick Webber as the two butlers were decided screams. Nothing could have been funnier.

Adrian Morgan played the English duke and allowed himself to be mussed up and pulled around in any way for the effect. Mary Ann Dentler was sweet as Janet. Frank Thomas, Henry Carleton, Emmy Martin and Henry Oehler supplemented the cast. The scenic effects, which are particularly good this season, were well planned. They are the work of James Dwyer.

Oct. 28, "Lavender and Old Lace."

HELLEN MARY.

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Stock Co. Prize Apple Pickers

An unusual honor was bestowed upon a stock company last week when Alice Fleming's stock organization in Portland, Ore., was awarded first prize in an apple picking contest that was staged in Multnomah County. The occasion was the annual county fair, and there were teams competing from every line of industry.

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Massey Play for Somerville

A new play by Edward Massey, author of "The Plots and Playwrites," successfully given by the Washington Square Players for a number of weeks last season, will be given a production some time this season by the Somerville (Mass.) Theater Players.

Wilkes Company Doing Well to Good Houses

Salt Lake City.—Four weeks of the present season have shown the Wilkes Stock Company here to be even more popular than in the past. Capacity houses have greeted every performance save those in the middle of the week, when "A Scrap of Paper" was the attraction.

"Nothing But the Truth" is the present attraction and S. R. O. signs are being shown fifteen minutes before the curtain rises, this being accounted for partly by the show, and also by the fact that the Utah State Fair has brought several thousand visitors here.

Manager Ben Ketcham has left the city temporarily to open the new Wilkes house in Denver, but will return when things are running well, leaving John M. Cook, formerly of Salt Lake, as manager of the new house.

Nana Bryant is back in the leading roles at the local theater and apparently has more friends than ever before, as approximately seventy per cent of the house is sold out on the season subscription basis.

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Morosco Stock Resting

Los Angeles.—The Morosco Stock Company is taking a vacation, with House Manager Donald Bowles gravitating between home, on Alvardo Street, and his offices, over the Morosco Theater. Charles Gunn, who is to play the lead in "Pals First" when the Morosco reopens, is taking a motor trip to San Diego, and Florence Malone is learning to drive her new car. GRACE KINGSLEY.

RESUME TO CAPACITY

Somerville Players Have Big House for "Daughter of Mother Machree"

Somerville, Mass.—After three weeks of inactivity the Somerville Theater Players week of Oct. 21 reopened in an elaborate production of "The Daughter of Mother Machree." Every one was enthusiastic and the performers seemed pleased to get back into harness. The capacity audience seemed glad to have them. All in all, this opening was rather a gay night.

Emily Callaway as Sally O'Brien showed good judgment in her characterization, while E. A. Turner as William Homer, aside from playing it splendidly, was also heard in two songs which called for encores.

John M. Kline as the grouchy old earl was also excellent. Others who shared in the night's honors were Ted Brackett, who played Lufkin; John Gordon as Cecil, who furnished a goodly portion of the comedy and did it well; Grace Fox as Nora O'Brien, John Dugan, Rose Gordon, Ruth Fielding and Frank Farrara. A. Gordon Reid furnished a particularly painstaking and beautiful production. The coming week "Mother Carey's Chickens" is announced as the underline.

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Knickerbockers to Return

Buffalo.—The Knickerbocker Players will return to the Star Theater when the re-opening order is issued. This organization has made a fine impression upon the theatergoing public of Buffalo and has become a welcome institution here. The new leading woman, Mabel Acker, who was to have opened Oct. 14, returned to New York, but will be back as soon as the word comes to begin rehearsals. Several other members have taken the occasion to make short visits out of the city, but the majority of the company has remained here.

TAYLOR.

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Mack Wounded at St. Mihiel

Arthur Mack, a member of the Keith Dramatic Stock Company at Union Hill, N. J., where he joined the Army, has written to friends that he is in a base hospital suffering from a wound in the lower jaw, received during the capture of the St. Mihiel salient by Pershing's First Army. Mr. Mack writes that his wound is slight, and he hopes soon to return to active duty.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 673 Will Do It For You

"THE RAINBOW" CHEERS OAKLAND

Henry Miller Success Well Liked—Jane Urban Gives Way to Maud Fulton

Oakland.—The week of Oct. 13 brought another Henry Miller success to the Fulton in "The Rainbow," which also served as a farewell vehicle for Jane Urban, who is leaving for New York. Miss Urban in the Ruth Chatterton part was charming, and Paul Harvey as her father and Eleanor Parker as her mother were splendid. Lucille Webster and Frank Darien did creditable work, as did also Merle Stanton, Sam Burton, and F. Keenan Wallace. Next week Maud Fulton will assume the leading role in "The Threee Bears," to be followed by a revival of "The Brat."

At Ye Liberty "In Walked Jimmy," in the form of Crane Wilbur. It is a charming comedy, and one that brought laughter to the hearts of many. Marta Golden and Jack Sheehan perhaps scored the biggest hit in their rather farcical roles, and most deservedly so. Jane O'Roark as the girl headed the rest of the players, including Thomas Chatterton, Rupert Drum, Al Cunningham, and John Ivan, master of make-up, who gave a very clever performance.

P. M. MCINTOSH.

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Warren O'Hara Deserts Stock for the Navy

One of the first prominent stock managers to join the colors is Warren O'Hara. He left his stock companies in Brockton and New Bedford, Mass., last Thursday and enlisted in the Navy at Newport, R. I. Figuring that he would not be inducted into service for several weeks, O'Hara arranged to go to New York to select additional players and scripts, but his immediate induction and quarantining for three weeks disarranged his plans. However, O'Hara utilized the long distance phone, over which there is no quarantine. Through Chamberlain Brown, his local representative, he engaged the ten performers needed in the Brockton company, including Mary Moore. They will open Saturday in "The Silent Witness." O'Hara's plans to have stock in Fall River and Boston are in abeyance.

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Repairing Denham Theater

Denver.—The Denham Theater is undergoing repairs for the opening of the Wilkes Players, which will take place as soon as the ban upon theaters is lifted by the Health Department. J. Anthony Smythe and Ruth Robinson have the leads, and others in the company are Ernest Van Pelt, Georgie Knowlton, Corbett Morris, and Ruth Hammond.

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Yonkers Theater Resumes

The Warburton Theater in Yonkers resumed operations last Thursday night after a lapse of two weeks. "The Brat" is being presented.

FILM FANCIES

The dramatic climax of "The One Woman" which Select is releasing

Dorothy Gish and her strong moral support in "Battling Jane" (Paramount)

Corinne Griffith has the great decision to make in "Miss Ambition" (Vitagraph)

Pauline Frederick seeks elderly counsel in "A Daughter of the South" (Paramount)

Mary Boland has a sympathetic moment in the new Screencraft picture

Love comes unexpectedly to Vivian Martin as Mirandy in "Mirandy's Smiles" (Paramount)

Houdini in a tense moment in "The Master Mystery," the new Rolfe Productions serial

A hilarious moment in the latest L-Ko comedy

"Smiling Bill" Parsons is solidly flanked in his march upon the sea. "The Jelly Fish" (Goldwyn)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

What Does "Wagner" Prove?—Present Day Movie Evils? No!—The Los Angeles Spirit? Yes!—A Mark of Weakness

THE mysterious "Rob Wagner" of the Satevepost has blown up the movie studios again, this time on the "location" side. He shows that all Los Angeles is up in arms against the movie producer on "location" bent because of that producer's past abuse of the "location courtesies" shown him. Once, says Wagner, the producer after "locations" could have anything he wanted in or around the City of Angels, from the millionaire's palace to the pickaxeman's hovel. Today the millionaire, so approached, calls the producer hard names, and the pickaxeman wants graft. This for the reason that the producer failed in the past to appreciate what was being done for him, and in the course of his picture-taking worked all sorts of destruction, says Wagner, to the "location." Not only that, but picture-taking lost its novelty to the Los Angeleans. "Wagner" admits this as a cause. It is in reality the *chief* cause of the changed Los Angeles attitude. Once film producers were uncommon there, just the seedlings of a new industry, and progressive elements in Los Angeles, realizing that climate and sunshine made the goal easy, determined to transplant the entire film producing business there. The film producing business, with its millions in annual expenditure and its additional millions in gratis advertising to whatever city took it in, was—well, *taken* in! The progressives meant well, but they had not counted on the backward-looking elements with which, we have now discovered, the City of Angels is too richly endowed! Today the public attitude of this great film producing center is dictated by the backward-lookers, and is distinctly hostile to the great industry in its midst. This page has time and again depicted this strong anti-spirit through numerous croppings-out that came to the Old Exhibitor's attention. "Wagner" goes into producers' misdeeds "on location" of the past, but practically concedes that no such reasons for public hostility exist today.

The Great Admission

He even shows that special "location men" are appointed, who know and are known to the owners of local palaces—men who can guarantee that no harm will be done to the property loaned to the producer, and who have the check book of the producer behind them when some accidental damage is done. The whole success of these men, the Satevepost shows, rests on the goodwill entertained toward them by the citizenry; and the whole success of the producer in the essential matter of "locations" rests on this success of the special "location man"! Therefore no reason whatever exists for the inimical spirit on the part of Los Angeleans that "Wagner," like the present writer, finds—it is simply *there!* That tells everything. The producers do not attempt to combat it; they are "sold" on Los Angeles and are willing to let bad enough alone. The anti-movies spirit of Los Angeles will go unchallenged until some less prosperous community with the same photographic advantages, say, in or near Florida, learns how the movie makers are hamstrung in their so-called "home" and brings the message of "Move!" to a long-suffering, long-pursed industry.

Film producers operating about New York (which, unfortunately, is not a year-around producing spot) meet none of the enmity and petty grafting that "Wagner" proved to exist on the Coast. They have had their own "location men" for years, and use no "location" without permission from its owner. A company operating in New Rochelle has used every residence of quality and appearance in this wealthiest town in the wealthiest American state, barring one. A man must possess a place of no beauty whatsoever *not* to have had it filmed in —— Pictures. A request from the "location man" is a mark of distinction, not an insult.

Not Los Angeles "Helpfulness"

This producer stood so well in this very select community that a few years ago, when he lost his plant by fire, the Chamber of Commerce asked to be allowed to aid him in rebuilding it. The City Council offered him a plot of city ground gratis. But the plot wasn't in the section where the producer wanted his new studio to be. And as for the financial help from the Chamber—this producer had sufficient funds of his own. I simply give the incident to show the *spirit* existent, to prove the Los Angeles idea all wrong. The exclusive New Rochellites had an Old Home Week some years ago, and one day of the six given to celebrating it was named in honor of this *lone* motion picture studio. Once upon a time many of the New York studios sent companies to Jacksonville or St. Augustine, Fla., each winter; and when these companies made ready to return North with the conclusion of cold weather the principal residents gave them farewell banquets and exacted promises from the directors to visit them again at the earliest possible moment. It is understood that the best citizens in these communities held actually that "things were dull" until October's approach brought these representatives of the wonderful new industry their way again.

"Location" abuses in the eastern industry are non-existent; the nearest approach to one that I can record is as follows: An eastern producer that went in almost altogether for society pictures used as a consequence "locations" that were almost entirely on the estates of the wealthy. Such "locations" could never be "bought," of course. (Since the war, however, I learn that many owners ask a "rental," that goes right into the coffers of the Red Cross or a local charity.) The usual mode of payment was the presentation of "stills" of the estate, which the cameraman would take as soon as the scenes in the play were shot. Some of the directors would even have these photos colored in natural tints before sending them to the estate owner, "with the —— Company's compliments."

Returning the Compliment

This way of making return for courtesies extended was highly successful for very human reasons, the chief being that the possessor of a beautiful home and grounds is properly proud of them. Indeed, that's why he has them! Many of the ultra rich had toy theaters in their palaces, of which a motion picture projection machine was sure to be part. In that event motion picture views of the place were the gift. Occasionally such views, or the "still" views, were promised and the pledge not kept. The director would photograph his own material "up to the last minute" of sunlight and then notice that in his interest in "the story" he had neglected to take the stuff for the owners. A conscientious director would send a special cameraman around the next day to take the "complimentary" stuff. But an irresponsible or careless one wouldn't. That estate would be barred to all picture directors thereafter. It has always seemed odd to me that the Motion Picture Directors' Association never took up the matter of directors who err in such a particular. If "locations" are essential to the picture, it seems very clear to me that the careless directors are doing the industry and their own (responsible) colleagues a grave hurt. The Directors' Association ought to pledge its members *to keep THEIR location pledges.* On the other side, I can relate the loss of a very choice and valuable "location" that was not the fault of any single member of the industry. I refer to the beautiful estate in Greenwich, Conn., of Commodore Benedict, famous as the friend and confidant of the late Grover Cleveland. It is one of the show places of America. The good Commodore would extend the use of it to responsible producers whenever guests weren't expected, and on such occasions would even make directors or players known to him *his* guests. The Commodore became interested in the building of a local hospital, and let it be known that he would appreciate the support of the Screen Club, then representative of the producing and playing side of films. But the "hospital fund" of the Screen Club was already linked to some Manhattan institution, as I recall the circumstances, and the call from the fine old man could not be constitutionally met. It is understood that since this time no director has been permitted to use the extensive Benedict grounds.

A Mark of Weakness

I believe that as this is written every manufacturer who signed the ridiculous "No trade ads for four weeks" pledge sees the unfairness of the whole proposition and has made up his mind that come what will, no such boycott on a necessary press will ever be placed again. The Anti-Advertising campaign, though, is taking on a new form. At the end of the four weeks the advertisers will be asked by certain of their numbers to "standardize" their copy for "the period of the war." Of course it is the move of the weak advertisers among manufacturers and distributors, the folks who, when they take an inch of space waste *it*—the firms, which, as I pointed out last week, resent the advertising success of competitors who use large space.

The Same Old Weak Sister!

I am forcibly reminded by the new move of the cries of "Sensationalist!" with which rivals of the New York Ledger assailed the publisher of that paper when he took the front page of the New York Herald, in the first advertising campaign along modern lines, and filled it with the mere injunction: "Read the New York Ledger." Bonner's competitors had never gone beyond the conventional "card" in a tiny space somewhere in the rear of the newspaper. Forced by Bonner's action to insert large advertisements, they found the increased expenditure did *not* meet with increased results, whereas BONNER WAS CASHING IN ON HIS CAMPAIGN. So back in the '50s you found the counterparts of the calamity howlers among movie advertisers, striving to "put the brakes" on the victorious opposition in the only way remaining. If they succeed, it will be through no fault of the Old Exhibitor.

The excuse of "war-time economy" put forth by the luckless ones is mere rot. It is not economy to deny for four weeks the means of existence to a trade press that helps the manufacturer and distributor get *his* the year 'round. It is deception under another name. As I say, the manufacturers and distributors, reflecting on it, have decided they will never be party to such a proceeding again. "War-time economy!" Look at the trade journals of industries now devoted more or less entirely to war work, industries that haven't the slightest need to advertise their wares since every tool they can turn out is in call by the Government. The announcement of the *peace lines* continues. And yet these lines are totally "out of work" in these factories! It would be a waste of time for a trade-journal reader to order a single one of them! But there are two causes that make these ads "stand"—A, the manufacturer wants to hold the good will of the trade to his peace line; B, the manufacturer wants to secure the continuance of the trade journal that in peace times aids to secure his continuance. AND IN SOME OF THESE INDUSTRIES THE NECESSITY FOR ADVERTISING HAS DISAPPEARED FOR A PERIOD OF NOT FOUR WEEKS, BUT TWO OR THREE YEARS! How can the movie apostles of war time conservation point to any of these industries and offer them as his excuse for the most picayune and short-sighted resolution ever framed under the eyes of the National Association?

ORGANIZATION WORK OF NATIONAL ASSOCIATION GOES STEADILY ON

Importance of United Action Realized More Than Ever — Epidemic Problems Considered—Three Big Companies Added

IN SPITE of the influenza epidemic and the effect it has had on the motion picture, the organization work of the National Association of the Motion Picture Industry goes steadily on.

The serious problems created by the epidemic have served to bring to the attention of those companies not affiliated with the association the importance of the work which it is doing for the benefit of the entire industry. Three new applications for membership have been received and several other companies have the question under consideration. It is expected their applications will be received shortly.

The three new applications are from the Triangle Film Corporation, applying for membership in the producers' division, and the Mutual Film Corporation and the Triangle Distributing Corporation in the distributors' division.

Both these companies were members of the association before, but dropped out. They now see the wisdom of again becoming members and participating in the work the association is doing.

Four Men of Weight

The affiliation of these three concerns will bring into the active counsels of the association four men who have made enviable reputations in the motion picture business. These are Percy L. Waters, who has been connected with motion pictures since their inception and was one of the organizers and founders of the General Film Company; Harry E. Aitkin, who has also been active in the business since the days when motion pictures were looked upon as an ephemeral amusement; S. A. Lynch, who started in as an exhibitor in the southern territory and rose to the control and presidency of the Triangle Distributing Corporation almost overnight; and James M. Sheldon, a prominent lawyer, who recently was elected president of Mutual.

They will take an active part in the affairs of the association, and at present are diligent in the open meetings which are being held to consider the problems brought about as a result of the epidemic and the agreement of the companies to suspend production and distribution of new pictures.

Thirteen Companies Members

Thirteen big distributing companies now are active members, including practically every large concern in the business. They are Famous Players-Lasky Corporation, Fox Film Corporation, Greater Vitagraph, First National Exhibitors' Circuit, Goldwyn Distributing Corporation, International Film Service, Inc., Metro Pictures Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Universal Manufacturing Company World Film Corporation, Mutual Film Corporation and Triangle Distributing Corporation.

The membership of the association now includes eighty-three producing companies, thus representing 90 per cent of the film manufacturers of the country. The percentage among the big distributing organizations is even greater, and it is expected that before the month is out this branch of the business will be represented by a 100 per cent membership in the counsels of the association.

One of the most gratifying phases of the work which the association has accomplished in the three years it has been in existence is the gradual solidification of the industry into a harmonious body capable of acting with force and unanimity on the big questions that have come up affecting the industry as a whole.

There is still much work to be accomplished calling for united action. There are still vast quantities of war work to be done and after the conclusion of peace there will be still greater quantities. All of this work must be centralized in the National Association. The field of the motion picture has been immeasurably broadened as a result of the war. It is being used today for purposes that were not thought of at the outbreak of hostilities.

Every department of the Government is awakening to the value of the motion picture and is looking to the National Association to advise it how this enormous force can best be utilized. As an example of this one of the Government departments recently received an offer from a private individual to perform a certain class of exceedingly important work. After a thorough investigation the department decided that this work was of too great importance for an individual and brought the problem to the National Association for advice and counsel.

This is characteristic of the close liaison existing between the association and the Government in everything relative to motion pictures. It also is one of the prime reasons why every company now in the industry should consider it a duty to be listed among the active members of the N. A. M. P. I.

* * *

Death of Harold Lockwood

Harold Lockwood, motion picture star, who has been appearing in Metro and Screen Classics productions, died Oct. 19 of Spanish influenza in his apartment at the Woodward Hotel. He was 30 years old. Mr. Lockwood was born in Brooklyn. He appeared on the stage with Otis Harlan in "The Broken Idol."

His first screen engagement was with the Rex company. Successively thereafter he was with Nestor, the New York Motion Picture Company and Selig. From Selig he went to the Famous Players studio as leading man for Mary Pickford and Marguerite Clark. So successful were these appearances that he received numerous offers, among them one from the American Film Company stipulating that he was to be costarred with May Allison. Mr. Lockwood accepted this offer, and thus was created the Lockwood-Allison combination. After their contracts with the American expired Mr. Lockwood and Miss Allison joined the Metro forces.

* * *

Mary Pickford in Town with New Contract in View

Mary Pickford is arriving in New York this week, and will at once engage a director and assemble a company. All this is preliminary to signing a new contract, which will be settled as soon as Miss Pickford arrives in town, contingent on the condition of her daughter Lottie, who is ill in Los Angeles. The latter has been ordered to the mountains as soon as she is able to leave the hospital.

Mary Pickford while in town will take steps to fight the suit of Mrs. C. C. Wilkening for $103,750 for alleged services covering a period of three years as adviser, promoter and manager.

* * *

Free Movies for Men in Hospitals

One of the new activities of the Division of Films, Committee on Public Information, in charge of Mrs. Jane S. Johnson, is the furnishing of Government films for presentation at Army and Navy hospitals.

Several of these pictures have already been shown at the U. S. Naval Hospital at Charleston, S. C., and arrangements are being made to extend this service, which is entirely free.

Among the pictures being shown to the convalescent soldiers and sailors in the hospitals are "America's Answer," "Pershing's Crusaders," "The Official War Review" and several special pictures that are being reserved for this service.

NEW SERIES OF OFFICIAL PICTURES

Division of Films to Issue Semi-Monthly Two-Reelers Illustrating Various Phases of War Activity

A new series of twelve two-reel pictures, under the general title "For Life and Liberty," is announced by Director Charles S. Hart of the Division of Films, Committee on Public Information.

Three of these two-reelers are now in the laboratory and three more are in the hands of the directors and cameramen.

The stories were prepared by Rufus Steele, scenario editor for the Division of Films, and the entire work is being done under Government supervision. Each picture takes up some vital war activity and illustrates how successful results are being obtained.

Following the date of the initial release, which will shortly be announced by Denis J. Sullivan, manager of domestic distribution, it is expected that one of these two-reel pictures will be issued every two weeks.

The direct title of the first of the new series is "When Your Soldier's Hit." It pictures the wonderful efficiency of the Medical Detachment and Field Hospital Corps.

* * *

Epidemic Gives Cincinnati Time to Clean Up

Cincinnati motion picture theater managers took advantage of the closing on account of Spanish influenza. Most of them have been repainted and many fumigated. Pictures that are to come were placed on the lobby display boards with the single notation "Coming." Cincinnati managers plan to start booking of pictures in the same order in which they were to come before the Board of Health ordered the theaters closed. Managers of the sixteen film exchanges in Cincinnati say that 75 per cent. of their business was cut off by the epidemic.

SEEK PROFIT ON FILMS SHELVED PREMATURELY

Exchange Managers Now Striving to Realize on Pictures Once Thought to Lack Drawing Power

THE action of the N. A. M. P. I. in withholding film releases for a period of thirty days may prove a blessing to some exchanges which have withdrawn films from distribution which had seen only a portion of their real usefulness.

Several exchange managers declare that there are many films on their shelves which are good for many weeks of service and that they were shelved only because their drawing power was not so great as that of some that followed close in release. These managers are confident that the percentage of showings can easily be brought up to 30 or 35 per cent. instead of the usual 20.

At the Pathe exchange a feeling less optimistic prevailed, on account of the continued reports of territory closed, it being estimated that all but 30 per cent. of the territory was closed and most of that was in small houses widely scattered.

Independents and State rights men who did not sign the closing agreement are making extra efforts to place their wares in theaters heretofore not supplied by them.

The business is far from inactive, although several offices have cut down their forces.

* * *

Shipman-Curwood Production Co. Formed on Coast

A new picture company, to be known as the Shipman-Curwood Production Company, has been formed in Los Angeles.

By the terms of the agreement Nell Shipman, former Vitagraph star, will produce four or five pictures filmed from James Oliver Curwood's published novels and from original stories written especially for her.

Capital from both East and West is backing the venture. No director had been chosen at the time of THE MIRROR's telegraphic advices from the West.

WEST COAST STUDIOS CLOSING AS WORK IN HAND IS FINISHED

Closing Order in Effect at Universal; Triangle Closed for a Month; Only One Fox Company Working; Famous Players-Lasky Folks to Have Month's Vacation

PICTURE studios on the West Coast are closing as they finish current productions. As a picture is completed, the company is laid off for a month.

Brunton studios, however, have announced they will not close, and Vitagraph will close for only two weeks. Triangle shut up shop for a month last Satuday, as did also the Mack Sennett studios.

The Goldwyn offices in Los Angeles announce that production is not to be curtailed by the influenza, or at least that the epidemic will not prevent the arrival of the stars.

At Universal, where sixteen companies have been at work, it is expected that all will be finished by the end of this week, after which the closing order will go into effect. Famous Players-Lasky will run along with two or three companies for several weeks, but each company will be given four weeks' vacation at the end of that time as they finish.

The Thomas H. Ince studios have not yet decided whether to close or not. The Fox studios have closed, leaving only Madlaine Traverse's company under direction of Frank Beall at work.

The Metro studios, with May Allison and Bert Lytell, finish this week for a month. Charlie Chaplin has commenced work on a new picture, and Roscoe Arbuckle is looking for a studio.

William Russell, who has been quarantined at one of the leading hotels, suffering from influenza, is out again and has left for Santa Barbara, where he will continue work at the American studios.

Julian Eltinge has just finished "Over the Rhine," and will start work on a new picture in the course of a couple of weeks. He is negotiating for the film rights to "Charley's Aunt" as his next picture, but if he does not conclude negotiations will probably either make his stage success, "The Fascinating Widow," into a picture, or will film a story just submitted to him by June Mathis, with whom he was associated on the stage for four years.

SILVER IS A WAR ESSENTIAL

There is approximately seven cents worth of silver in each pound of junk film. It is estimated that there are hundreds of thousands of pounds of junk film which will probably never be used again now resting on the shelves of the different producing companies and exchange centers throughout the United States.

RELEASE IT FOR WAR PURPOSES

FILMS BY AIR ROUTE

Cleveland Pathe Exchange Gets News Reel from Hicksville

The first film to come into Cleveland by the air route was delivered last Wednesday to Manager A. M. Holah of the Cleveland Pathe exchange. The film, which was a news reel, came from Hicksville, Ohio. Hicksville is in the direct line of the route from Chicago.

Ordinarily it takes a package two days to make the trip from Hicksville to Cleveland. This reel, however, left Hicksville Tuesday evening and was delivered at the Pathe office in the Belmont Building before ten o'clock Wednesday morning.

This method of transportation opens up a vast field of opportunity for the motion picture industry. Besides being the first reel of film to be delivered by airplane in Ohio, this is said to be the first delivery made in such manner anywhere in the United States.

HOME FOLKS FILMS FOR BOYS OVERSEAS

Thos. H. Ince Advisory Director for a New Division of Films

A number of newspapers throughout the United States, with the cooperation of the Division of Films, of the Committee on Public Information, have engaged in the taking of motion pictures of the families of American soldiers Overseas, to be sent to France, as a pictorial message from home to those who are fighting to make the world safe for Democracy. Thomas H. Ince has been appointed advisory director of this new film activity, and will operate in conjunction with the Division of Films. Mr. Ince is contributing his services to the Government for the work, and the pictures, as rapidly as they are completed, will be turned over to the Division of Films for exhibition abroad.

The general method being pursued by the newspapers that have taken up the work of sending pictorial cheer to the boys in France, is to invite their relatives and sweethearts to assemble in the parks or other public places, where they pass before the camera in procession and are filmed.

. . .

Strict Rules in Frisco

Notices have been sent to all moving picture houses in San Francisco that no cleaning of any sort will be permitted while an audience is in the house. All curtains and hangings in theaters must be removed and all windows and ventilators kept open. Any one in the audience who sneezes or coughs will be asked to leave.

TO STOP FRAUDS AIDED BY FILMS

Campaign Begun Against New Method of Fooling Public

A new fraud has come to light, according to Commissioner of Accounts David Hershfield, who is directing a campaign against real estate dealers who are allegedly operating with the unwitting aid of some of the smaller motion picture houses of the city.

The Commissioner said it had been brought to his attention that people of the poorer classes, and particularly those of foreign birth, suffered at the hands of these dealers, and he intended to abate the evil if possible. The Commissioner added that he is in possession of facts which show that agents for certain real estate companies approach the patrons of the film houses and get their names and addresses, at the same time telling them the company is giving away lots.

Later the agent calls upon the people whose names have been thus obtained and tells them the number given to them at the picture house was the "lucky" one and has won a lot.

A deed is then presented upon the payment of $5 or $6, which sum the "winner" is told is to cover the cost of registering and making out the deed. The buyers, according to Mr. Hershfield, are not allowed to see the lot until after the first payment.

. . .

Mrs. Douglas Crane to Produce Five-Reelers

Mrs. Douglas Crane has returned to Los Angeles from San Francisco, where she made arrangements for capitalizing a company of her own, which will feature her in five-reel pictures. While the working plans for her company are being made ready she will appear in a picture made by a program releasing firm.

OFFICERS OF A.M.P.A.

Advertisers' Leaders Elected According to List Laid Out by Committee

The Associated Motion Picture Advertisers held its election of officers last week, and the list prepared by the nominating committee and elected as per schedule included P. A. Parsons, president; Jerome Beatty, vice-president; Allan Rock, secretary; Paul Gulick, treasurer. Directors: Arthur James, Paul Lazarus, Edward Rosenbaum, Jr., Charles W. Barrell, and John Flinn.

The membership committee appointed consists of Julian Solomon, Jr., Bert Adler and W. W. Lewis. It was voted to buy a hundred dollar Liberty Bond in the name of the association.

. . .

Tying Things Up in Australian Picture Business

There are several rumors coming across seas from Sydney, Australia, regarding phases of the film business. One is that in order to encourage the local printing industry all "big sheet" matter is to be prohibited from coming into the country, and another is to the effect that "all serials are to be eliminated from the importer's rights!" The newspapers are said to be giving the matter much prominence.

. . .

National Board Aids Health Commissioner

In the effort to meet the great need for nurses in stamping out the influenza epidemic in New York City, the Emergency Committee of the Health Commissioner asked the National Board of Review to prepare and distribute to the motion picture theaters in this city a slide asking for the aid of nurses and house helpers in the emergency.

MIDDLE WESTERN PICTURE HOUSES' REOPENING DELAYED

Exhibitors in Larger Cities Planning to Regain Business—"Go to the Movies Week" Is One Move Suggested—Help May Be Hard to Get—Many Renovating

MOTION picture theaters throughout the Middle West may not open until Nov. 1 or Nov. 15, because of the influenza epidemic. This week the state board of health closed every theater in Iowa. Practically every house in Nebraska, Utah, Illinois, Ohio and Indiana is closed.

Exhibitors in the larger cities, however, are already forming plans to win back business after the ban is lifted. Exchanges are co-operating in trying to find a solution for the problem. All admit the blow to business has been a serious one. There is a possibility that numerous smaller houses, particularly if the higher revenue tax is imminent, will not open again.

Exhibitors are discussing a "Go to the Movies Week" to follow a few days after the quarantine is lifted. The exchange men have offered to co-operate to the fullest extent in furnishing big pictures for such a week. The exhibitors would combine their advertising and do everything they could to get the people out.

Exchanges have cut down their working forces to the smallest number possible. For two weeks a large number of employes were carried over, but the burden of expense is rapidly proving too heavy. On every hand is heard hearty commendation and appreciation of the consideration film companies have been paying their employes.

The probability that theater and exchange help, thrown out of employment, will find work elsewhere and when the ban is lifted the problem of getting efficient help will be serious, is being taken into consideration. Every available man or woman can be used elsewhere at wages as good or better than they were getting. None had difficulty in finding new jobs. The exhibitors and the exchanges are keeping in touch with all former employes, and will do their best when business opens again to get them back. But after a taste of daylight labor those who have known only half a day or half a night are not going to be easily coaxed back to the old life.

Employes, including musicians, are beginning to scatter, and if the present condition continues another week and a half what is now only partial will become widespread.

Many exhibitors are taking advantage of their closed houses to give them a thorough renovation, and improvements are being made in numerous theaters while they are closed.

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"The Inn of the Blue Moon"

(Wm. L. Sherry—Doris Kenyon)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Kenyon delightful in difficult role."

SYNOPSIS OF STORY

In the drama, Justine and Dorothy, who are twins, are brought up in entirely different environments. Dorothy is reared in the country with her mother and leads a wholesome, out-door life, while Justine lives with her father in the city and lives the artificial city life. They each have love affairs that for a time do not run smoothly, but these are righted in the end and in addition, their romances are the cause of bringing their parents together after a long separation.

"Shoulder Arms"

(First National—Charles Chaplin)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Among best star has done." "Continuous laughter."

SYNOPSIS OF STORY

Here Charlie is seen as a rookie who has numerous adventures to astonish audiences with. He is mighty uncomfortable in the trenches, but before the war is over Charlie manages to capture the Kaiser, the Crown Prince and Von Hindenburg. He also has a love affair with a French girl that turns out happily, so the comedy, as usual, ends well for all—save the Huns.

"Appearance of Evil"

(World—June Elvidge)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "A story with a new twist." "Well done."

SYNOPSIS OF STORY

Maida Brown, a widow, and her little boy come to live at Bayport, where ugly gossip is started by frequent visits from Letchworth, an inventor. This gossip finally reaches Maida's mother-in-law, who accuses her of remarrying. At first Maida denies the charge, for she would thereby lose her fortune willed by her dead husband. Finally she acknowledges that she had married Letchworth, but had kept it secret so that with her wealth she might—unknown to him—aid his invention. But by now he, too, has made his fortune and can pay back the loan to the estate, and all ends well.

"The Mask"

(Triangle—Claire Anderson)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Weak story." Anderson liked."

SYNOPSIS OF STORY

Billy Taylor gives a million-dollar party, but the merrymakers mistook Billy's rich uncle for someone else and he cut Billy off with $50 and left the rest to Sally Taylor. Sally promptly throws over her carpenter-sweetheart and goes into society. Billy falls in love with Babe, Sally's pretty young sister, and takes a job under Sam, Sally's ex-sweetheart. Then things happen that cause Sally to go out of society and a fortune hunter to go to the hospital, and two pairs of sweethearts go to the minister, and so this comedy ends.

"Three Mounted Men"

(Universal—Harry Carey)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Excellent picture." "Had good audiences, considering epidemic."

SYNOPSIS OF STORY

Two fellow convicts, Harry and Bill, quarrel and become bitter enemies. When Bill is pardoned, the warden's son, fearing he will tell how the prison books were doctored, suggests that Harry help to get him back. So Harry is released, but while Harry and his two brothers go to town to entrap Bill, Harry falls in love with Lola, and when he learns she is Bill's sister, Harry instead saves Bill. They become fast friends, and in the end Harry marries Lola.

"Secret Strings"

(Metro—Olive Tell)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Star fine." "Story has sameness."

SYNOPSIS OF STORY

The plot of this drama introduces Janet Newell, the unhappy wife of Ralph Newell, whom she has left upon learning that he is a professional crook. She takes a position as governess at the home of the Giles, millionaires. Newell, meanwhile, has wormed his way into the good graces of the Giles in order to steal their jewels. He is outwitted, however, and in attempting to escape, he is killed. This leaves Janet free to marry Maxwell, a nephew of Giles.

Ethel Clayton and two of her chief assistants in "Woman's Weapons" (Paramount)

Ethel Lynn and Billy Mason in "Why Husband's Flirt" (Christie)

Jack Richardson and Lenora Fair have a tense moment in "Reckoning Day" (Triangle)

"A Girl of To-Day"

(Vitagraph—Corinne Griffith, Marc McDermott)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Stars do excellent work, as usual."

SYNOPSIS OF STORY

Leslie Seldon has two devoted admirers, Jack and Dr. Wolff. Dr. Wolff is in reality a German spy and Jack trails him and finds he is at the head of a conspiracy to bomb the town. But the "Dr." imprisons Jack and sends word to Leslie that Jack has run away to escape the draft. Leslie then scents a mystery and starts an investigation of her own which leads to the finding of Jack, and the imprisonment of Dr. Wolff and his workers. So this drama ends with Leslie and Jack united.

"The Pretender"

(Triangle—William Desmond)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Good Western stuff."

SYNOPSIS OF STORY

The hero is Bob Baldwin, happy-go-lucky cow-puncher, who pretends to be a school teacher to aid Percival Longstreet, when the latter is thrown from his horse. Baldwin despairs of ever being able to support his bride-to-be (Longstreet's sister), since he has never been known to hold a job. However, he proves that love works wonders by first winning the good will of the board of trustees for the way he handles the pupils and then capturing Otheloe Actwell and his confederates in the bankrupt theatrical company when they attempt to make a getaway after stealing the box office receipts previously attached by the sheriff. As a reward for this act the regular sheriff, tired of his job, abdicates in favor of Baldwin, and the comedy ends.

"The Heart of Rachael"

(Hodkinson—Bessie Barriscale)

WIRE REPORTS—EAST

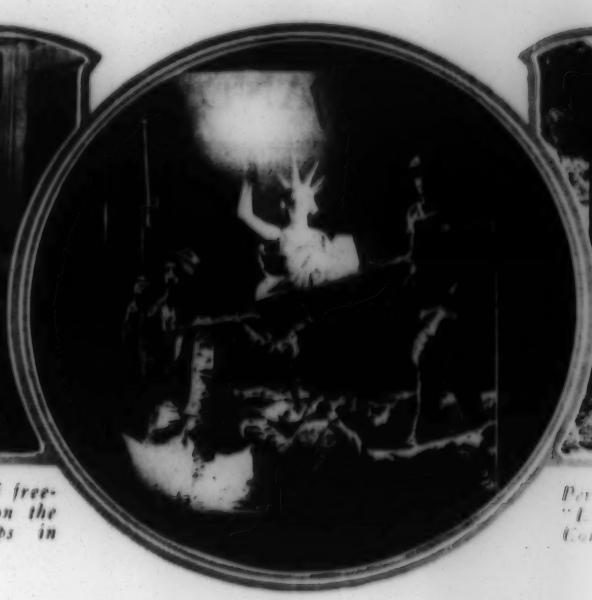
Box Office Value.....Fair

Exhibitor Comments: "Story lacks novelty." "Star not up to part."

SYNOPSIS OF STORY

The heroine of this drama is married to a widower, whose daughter is as old as she is herself. The combined indifference of the two finally compells her to divorce the man and she later marries their family physician, whom she really loves. They are happy for a while and have two children. Then he becomes infatuated with an actress and again

A bathhouse debate in "Are Brunettes False?" (Mutual)



The spirit of freedom spurs on the Allied troops in

Private Peat in "Private Peat" (Paramount) hears the call of duty

Perret's picture "Lafayette, We Come!" (Affiliated)

the wife is neglected. She leaves him, but is later re-united when their child is taken ill. The physician has learned his lesson, and now is ready to start life anew with his wife, and finally she forgives him.

"Tony America"

(Triangle—Francis McDonald)

WIRE REPORTS—EAST

Box Office Value .....Good

Exhibitor Comments: "Average story." "Well acted."

SYNOPSIS OF STORY

The tragic life of Tony is revealed in this drama. He came to America virtually the slave of his padrone, who holds him in debt for his passage money. Then he marries Rosa, and hopes to find happiness, but she does not love him, and tells him so. But when the bambino comes he lavishes his love on the little Guila, until Rosa takes the child away from him and obtains a divorce on a trumped-up charge. However, Tony does win back the little one, and has her to thank that his hands are not stained with blood, for the child saves him from murdering, and in the end he finds a little happiness.

Rothacker Outdoor Series for Mutual Release

"Flatheads and Blackfeet" is the title of the first series of "outdoor" pictures produced by the Rothacker Film Manufacturing Company, released on the weekly schedule of Mutual.

This "outdoor" could well be styled "The Blackfeet Indian Cabaret." The scenes are on the Blackfeet Reservation and show the aboriginal on his native heath in his hours of relaxation, which are many.

"Lion and Mouse" Lavish

Vitagraph's production of "The Lion and the Mouse," featuring Alice Joyce, will be one of the most lavish program productions ever given to the screen, says a statement from the Vitagraph offices. Miss Joyce will be surrounded by an exceptionally strong cast, the Klein drama being one which calls for real artists in the principal roles. The star is having a complete wardrobe made for it.

"Too Fat to Fight" Ready in November

Rex Beach and Goldwyn, after a long period of secrecy, have just completed a Rex Beach surprise production, "Too Fat to Fight," and announce it for release in November simultaneously with the inauguration of the annual drive of the Young Men's Christian Association, the Young Men's Hebrew Association and the Knights of Columbus.

The story represents the first dramatization of the activities of the American organizations, including the Salvation Army, that are backing up the American soldiers.

"Too Fat to Fight" is a comedy of the fighting and militant Americans in the world war. Frank McIntyre is the featured player.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Ashes of Love, Graphic	(*East*) **Good**–Stars drew. Fine picture.
Battling Jane, Param.	(*East*) **Good**–Thoroughly enjoyable in every way. (*Cent*) **Good**–Especially appeals at this time.
Beans, Param.	(*East*) **Good**–Story of business and love reasonably presented.
Better Half, Select	(*East*) **Good**–Brady liked. (*South*) **Good**–Very good picture. (*Cent*) **Good**–Stars popular here.
Border Wireless	(*East*) **Great**–Hart in an unusual role that appeals. (*Cent*) **Good**–Hart enjoyable in different role.
Caillaux Case, Fox	(*East*) **Good**–Thoroughly interesting. (*South*) **Great**–French population exceptionally enthusiastic.
Desert Law, Tri.	(*East*) **Fair**–Poor story. (*Cent*) **Good**–Richardson shines. Play not up to standard.
Diplomatic Mission, Vita.	(*East*) **Good**–A good type of photoplay. Adaptable to any house.
Embarrassment of Riches, Hodk.	(*Cent*) **Great**–Walker goes great in appealing play.
Eyes of Julia Deep, Amer.	(*East*) **Fair**–Story weak. (*West*) **Fair**–Poor story.
Forbidden City, Select	(*East*) **Good**–Talmadge enormously popular. Satisfying picture.
Gray Parasol, Tri.	(*East*) **Good**–Pleasing picture. (*Cent*) **Good**–Nothing unusual.
Hidden Fires, Gold.	(*Cent*) **Good**–Mae Marsh exceedingly clever in dual role.
Hobbs in a Hurry, Pathe	(*East*) **Good**–A pleasing picture. Decorated lobby to advantage.
Lure of Luxury, Univ.	(*East*) **Fair**–Usual stuff.
Mating, The, Vita.	(*East*) **Good**–Simple, but a pleasing picture.
Mrs. Leffingwell's Boots, Select	(*East*) **Good**–Constance Talmadge always a favorite. (*Cent*) **Good**–Constance Talmadge at her best in after marriage dilemmas.
Mystic Faces, Tri.	(*Cent*) **Good**–Fascinating story.
Out of the Night, Sherry	(*East*) **Good**–Pleased small houses. (*Cent*) **Great**–Picture very pleasing. Fourth Liberty Loan Button admitted wearer free.
Prisoners of the Pines, Hodk.	(*East*) **Good**–Satisfactory picture.
Private Peat, Param.	(*East*) **Good**–Drew good houses in consideration of epidemic. (*Cent*) **Fair**–Not as comprehensive as book. War scenes artificial.
Queen of the Sea, Fox	(*East*) **Great**–Kellerman of course drew big houses. Wonderful scenery.
Return of Mary, Metro	(*East*) **Good**–Nothing unusual but entertaining withal. (*Cent*) **Good**–Satisfactory picture.
Romance of Tarzan, First Nat.	(*East*) **Good**–Popularity of predecessor box-office pull. (*Cent*) **Good**–More thrilling than first.
Swat the Spy, Fox	(*West*) **Good**–Very good entertainment. (*Cent*) **Good**–Picture attracted juvenile audience. (*South*) **Good**–Lee children popular here.
Such a Little Pirate, Param.	(*East*) **Good**–Better than the star's first picture.
Talk of the Town, Univ.	(*East*) **Good**–Adequate presentation of good story. (*Cent*) **Good**–Interesting story, well presented.
Temple of Dusk, Mut.	(*Cent*) **Good**–Sentimental story well done. Scenery and settings beautiful.
Thirty a Week, Gold.	(*East*) **Great**–Everybody went away pleased. Moore a big hit.
Together, Univ.	(*East*) **Good**–Drew average houses. Decorated lobby.
Unexpected Places, Metro	(*East*) **Good**–Seemed to satisfy.
Vive La France, Param.	(*East*) **Great**–Wish they were all like this. (*Cent*) **Great**–Dalton very popular here. Packed houses. (*West*) **Fair**–Well put on, but subject stale. (*South*) **Great**–Dalton gains friends in this picture.
Woman of Impulse, Param.	(*Cent*) **Good**–Cavalieri's beauty greater attraction than picture.
Yellow Dog, Univ.	(*East*) **Great**–Great propaganda picture. Decorated lobby drew large attention.

FROM PRODUCER AND DISTRIBUTOR

SHERRY BRANCHES MERGED WITH THOSE OF GENERAL FILM CO.

Affiliation Formed for Purposes of Conservation—Sherry Service Not Affected by New Arrangement—More Time for Big Program

TAKING effect forthwith, the biggest film deal so far of the fall season is the transfer of the William L. Sherry Service to the General Film Company, in so far as the selling and physical distribution of the product is concerned. The William L. Sherry Service is not absorbed by this transaction, and will retain its separate identity and home offices as heretofore. The new arrangement was prompted by reasons of conservation.

Branches Discontinued

According to the terms of the agreement, the branch offices of the William L. Sherry Service will be discontinued at once and will be taken over by the local branches of the General Film Company in the fourteen cities outside of New York where the Sherry Service has been represented. The state of New York, northern New Jersey and western Connecticut will continue to be served with the Sherry Program as heretofore from the Sherry home office and exchange at 729 Seventh Avenue, New York City.

Sherry Well Satisfied

Mr. Sherry was beaming with satisfaction when seen at his offices following the completion of the new deal. "I feel free at last," said he, "to give my full time and attention to the quality of the Sherry Program and the efficiency of the Sherry Service, now that the physical handling of the product is placed in the hands of a distributing organization that has facilities for handling film that are unsurpassed.

"These are extraordinary times, and business of all kinds must adjust itself to constantly changing conditions. Conservation of material and of man power has come every much into vogue and any plan that helps to eliminate waste is to be considered as a patriotic service. The handling of the William L. Sherry Service by the General Film Company is strictly a conservation measure. Every separate organization entails a separate set of overhead expenses. This is particularly true of an exchange organization. In ordinary times this may be justified, perhaps. But in times like these sensible men agree that everything should be done to lower the fixed charges of doing business.

Expense Eliminated

"One of the best-known ways of eliminating overhead expense is to merge parallel interests, where such a merger is feasible and equitable. Consequently it did not take Frank A. Tichenor, general manager of the General Film Company, and myself long to come to a complete understanding and agreement along those lines. Our arrangement is in the form of a contract, distinctly fair to both sides, and continuing for a definitely stated period.

"By this arrangement a considerable load is taken off my shoulders. In all my exchange experience my watchword has been '*Service*.'

"Of late I have been severely hampered in my efforts to give genuine service because of the scarcity of men.

TWO EXTRAVAGANZAS TO BE FILMED BY FOX

"Ali Baba" and "Fan Fan" Produced in Georgeous Manner—Will Be Released in November

For many years one of the most profitable forms of legitimate entertainment extravaganza has at last been adapted to the films, thus affording exhibitors something new in motion picture production. This development is noted in an announcement by the Fox Film Corporation that William Fox has produced two mammoth film extravaganzas, which are said to surpass anything hitherto attempted on the screen. These extravaganzas are "Fan Fan" and "Ali Baba and the Forty Thieves," and they probably will be issued the latter part of November.

The scenes of "Fan Fan" are laid in Japan. The story tells the romance of a prince of the Samurai, of his betrothal to another and of his pursuit of Fan Fan, a Japanese beauty.

Shirley Mason in Short Versions of "Deadly Sins"

Shirley Mason, star of McClure's series of "Deadly Sins," is receiving country-wide exploitation through the condensed versions of the series now being reissued by General Film. These productions achieved great success in their original five-reel-length form. Due to a great demand on the part of exhibitors in all sections of the country, Miss Mason is being presented in the pictures in two-part form. In each of the episodes, among which are "Envy," "Pride," "Passion," "Wrath," "Greed," "Sloth" and the mysterious "Seventh Sin," the star will be seen in company with a number of stage celebrities.

* * *

Chesters Liked in South

S. T. Stephens, general supervisor of Mutual exchanges, reports that the Outing Chester Pictures are well liked in the South, and the bookings have taken a big jump within the past few weeks. They are now booked in practically every prominent theater in the South.

FRANK A. KEENEY
President of Frank A. Keeney Productions

FLORENCE REED'S FIRST PRODUCTION

United's Picture by Tribune Now Under Way

Work has been started on the feature which is to serve as the first United starring vehicle for Florence Reed by Tribune Productions, Inc., the producers of the offering, for United Picture Theaters of America, Inc. John M. Stahl is directing. In the supporting cast are William Desmond, Alec Francis and Robert Fraser. The Florence Reed series is being made in New York.

Reports from the Coast bearing on United's stars indicate the approaching completion of Kitty Gordon's first United picture which, under the working title of "The Nurse," is based on Adele Bleneau's romance of the Red Cross. The production is under the personal direction of Robert Brunton and direction of Wallace Worsley.

Dustin Farnum's second picture for United, following "The Light of Western Stars," is announced as based on Roger Pocock's "A Man in the Open," which also is being produced at the Brunton studio.

* * *

An Ungerman Christmas Picture Made

A motion picture Christmas story, with the Spirit of Liberty as the children's gift-friend who fills the holiday tree with net candy bags and other wonderful things, is in preparation by Albert E. Smith, president of the Vitagraph Company of America. It will propagate the recently announced idea of his wife to eliminate all things of Germanic origin from the day's celebration.

The film will be shown first in a big New York theater on Christmas Day and simultaneously in other parts of the country.

BIG STUDIOS PLANNED FOR NATIONAL FILM

Parsons Preparing to Spend $250,000 on Property at Hollywood—Fifteen Acres Added and 300 Foot Stage

"Smiling Bill" Parsons, president of the National Film Corporation, is making preparations for a new studio which will be one of the largest in Hollywood. A tract of fifteen acres adjoining the old studio has been purchased and plans are making for the erection of buildings.

The studio proper will consist of one outdoor stage and one indoor stage, each 300 feet long and one hundred feet wide. The approximate cost is estimated at $250,000.

In addition to the eight Billie Rhodes features and the Parsons comedies there will be two superfeatures produced a year, the first to be started in January. Negotiations are pending for another male star.

Isadore Bernstein, vice-president and supervising director, has returned to the Coast to resume production duties. Mr. Parsons will remain two more weeks in order to purchase stories for Billie Rhodes and the new male star, and also close all arrangements for his Capitol Comedies.

* * *

SELECT'S FIVE STARS BUSY ON PRODUCTIONS

Clara Kimball Young, Norma and Constance Talmadge, Alice Brady and Marion Davies Going On

There has been no let-up in the production of Select Pictures. All five of Select's stars are at the present in the midst of production.

Clara Kimball Young's story is "The Road Through the Dark," by Maud Radford Warren, with Jack Holt leading man and Edmund Mortimer directing.

Norma Talmadge is working on the Belasco stage success, "The Heart of Wetona," directed by Sidney A. Franklin. Thomas Meighan is the leading man.

"A Lady's Name" is the vehicle of Constance Talmadge, made from a stage play. The leading man is Harrison Ford, and Walter Edwards is directing it.

New York City and its environs furnish the background for Alice Brady's coming picture, "Her Great Chance."

Julius Steger is directing Marion Davies in "The Belle of New York."

* * *

Four W. H. Series Reissued

The W. H. Productions Company is releasing four new series, two of twenty-eight single-reel Keystone comedies to be known as the Libcray and Eagle brands, and two series of fifteen each two-reel Kay Bee Western dramas to be known as the Union and Columbia brands.

SPOOR PERFECTS MACHINE TO REVOLUTIONIZE FILM PROCESSING

Each One Will Turn Out a Million Feet a Week Absolutely Perfect and Save Much Money, Chemicals and Help for Producers Besides Eliminating Waste

AT A TIME when the film industry is feeling an external pressure due to the war and when internal conditions are particularly unsettled, necessitating the greatest economy in all branches, George K. Spoor, president of the Essanay Film Manufacturing Company, has perfected a processing machine, which it is claimed will save manufacturers millions of dollars.

Two of these machines, which are revolutionary in their method of processing film, are now installed and working at the Essanay studios. They have been given a practical test under the most severe and exacting conditions, and have processed millions of feet for Essanay and other concerns with highly satisfactory results.

10,000,000 Feet a Week

Ten machines, each forty feet in length and weighing fifteen tons, have been constructed and are now being installed. They will be in operation shortly, and are capable of processing a minimum of 10,000,000 feet a week.

Some years ago Mr. Spoor, who has had developed and constructed much of the finest laboratory machinery in use in the motion picture art, began a careful and exhaustive study of the situation. He was convinced that the system of processing film in vogue was antiquated. He realized that there was a tremendous waste in time and material, and, with a view to eliminating this waste and at the same time standardizing the work to obtain a uniform high grade of development, he engaged F. B. Thompson, an engineer and an expert in chemistry, to construct a processing machine.

Life of Film Quadrupled

After a year of experimenting Dr. Thompson completed the machine, and it was installed in the Essanay studios, where its operation was studied and tested and corrections made until it was brought to the present high standard.

The life of film processed by this system, it is declared, is quadrupled. This is partly due to the fact that by the method of feeding complete reels of printed film into the wet end of the machine in 1,000-foot lengths the forty or more splices used in the present system of processing are done away with, the new method requiring but two splices to every 1,000 feet.

Inspection Not Necessary

The stock is assembled in 1,000-foot lengths and passes through the machine in this form, so that, the master film being correct, all prints that follow are correct, thus making inspection unnecessary.

The coloring of the scenes is all done while developing, and throughout the entire process there is nothing left to guesswork or human judgment.

Reduces Operatives

The Spoor-Thompson process machine does away with seventy per cent of the operatives required by the complicated systems now practised. The developing is done by the factor system, that is, the appearance of the image, and the machine being under the absolute control of the operator at all times, all that is necessary for him to know about photography is that the image appears on a certain part of the machine at a certain time. And this matter is quickly controlled by the turn of a wheel.

It takes but two operatives to run the machine and does not require skilled photographers or machinists.

The saving in chemicals is not the least factor in this marvel of economy.

TWO RELEASES EACH MONTH

Hodkinson to Have a New Schedule After Lifting of Release Ban

W. W. Hodkinson is of the belief that there is overproduction in the film business, so he has decided that when the existent ban on releases is lifted two releases a month will be sufficient for a while, starting on Nov. 11 with J. Warren Kerrigan's "Three X Gordon," followed by "The Law that Divides," Nov. 25; "Two-Gun Betty," Dec. 9; "The Drifters," Dec. 23; "The American Spirit," Jan. 6; a Bessie Barriscale picture, Jan. 20; "Come Again, Smith," Feb. 3.

* * *

Marion Davies' "Burden of Proof" Successful

"The Burden of Proof," now showing at so many high-class theaters, is an excellent vehicle for the exploitation of the daintiness and type of beauty of its star, Marion Davies.

Miss Davies' next screen appearance will be in a film adaptation of "The Belle of New York," and the young star will be seen in the part of the Salvation lassie which Edna May originated.

* * *

General Manager Nehls on Trip to Pacific Coast

Because of the exigencies of business caused by the influenza epidemic, R. R. Nehls, general manager of the American Film Company, Inc., has gone to the Pacific Coast after a consultation with President S. S. Hutchinson. The is his first trip to the studios at Santa Barbara, although he has been one of the executives of the big corporation for years.

* * *

Schwab and Hurley in Film

Charles M. Schwab, Director-General, and Edward N. Hurley, Chairman, of the United States Shipping Board, Emergency Fleet Corporation, will be prominent in several scenes of J. Stuart Blackton's new six-part feature, "Safe for Democracy" which he is now completing for early showing on Broadway.

GOLDWYN EXODUS TO WEST COAST WELL UNDER WAY

Stars and Producing Staff Shifting Their Studio Activities from Fort Lee to Los Angeles

Goldwyn moves its studio activities this week from Fort Lee to Los Angeles. By next Sunday a train load of properties and equipment will be on its way, and on Nov. 1 the company will take possession of the big Goldwyn plant on the outskirts of Los Angeles.

Tom Moore has been at work in the West Coast studio for the last ten days. Mae Marsh left New York last Saturday. Mabel Normand, who has just completed "A Perfect 36," will follow shortly.

Madge Kennedy has completed "Primrose" and will have a vacation before she goes to the coast.

Geraldine Farrar will not go West until after the closing of the opera and concert season in April. Hobart Henley and the Rex Beach company, including Frank McIntyre, will go to the coast soon. Pauline Frederick will follow in a fortnight.

Samuel Goldfish, president of Goldwyn, expects to go about the middle of November.

The company's home office organization, quartered at 16 East Forty-second street, will remain intact in the East. Distribution, accounting, advertising and publicity will continue to be handled from New York.

* * *

"The Iron Test" Up to Vitagraph Standard

"The Iron Test," newest Vitagraph serial, with Antonio Moreno and Carol Holloway as the featured stars, began thrilling audiences throughout the country on Oct. 21. For a number of weeks past prints on the first five episodes have been in the branch offices of the Vitagraph distributing organization for screening to exhibitors, and it has been pronounced up to every standard that has been set by Vitagraph serials during the last year.

The horse is up in the air all right in this new Sennett-Paramount comedy, "She Loved Him Plenty"

Dance hall defiance as expressed by Doris Kenyon in her latest picture, "Wild Honey" (Sherry)

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PICTURE ACCOMPANIMENT

Disadvantage on Both Sides in Withholding Singers' Real Names in Picture Theaters

BY MONTIVILLE MORRIS HANSFORD

MUSICAL programs of some of the Broadway motion picture houses are often imposed upon in a way that ought to be remedied. And that is by allowing fine singers, well known in the musical world, to use assumed names when they appear on the screen platform. It seems to me that this is detrimental both to the singer and to the manager of the house. No singer ought to be too proud to sing in a picture theater. To stand before ten thousand people each week, sometimes having a costly drop and setting made especially for the songs, with all of it mentioned on the house program, ought to be sufficient reason for singing under one's own name, whether it is famous or not.

A manager who allows a singer to use another name is being cheated out of his proper due. A singer is sometimes hired on his reputation, the singing being a matter of course, as it goes without saying that a singer who can command a motion picture audience must be able to put it over without crutches. When such a singer is engaged he ought to give the manager and the people all that he has acquired in the years of his work. If he does not, then two people are getting stung, the singer and the manager.

Why She Used an Alias

Talking to a prominent contralto recently, I heard one of the reasons for using an assumed name. She said she was trying to get a festival engagement and the manager of that festival was in town. If he happened to drop into the theater and see her name on the program he would scarcely care to have a "movie" singer for his dignified concerts. Of course there is some truth in this, but it is one of the damnable things of the musical world that it thinks of the motion picture business as something tainted. It seems almost impossible to convince some singers and even other artists that appearing before thousands of people is not a disgrace. It makes no difference where the appearance is made. A picture house is a mighty good place to get that appearance.

Some Prominent Exceptions

If this diffidence about names bore out the testimony, it would be listened to, but it doesn't. We have in New York certain fine singers who have been singing in the Broadway houses for several years. They have used their own names, and seemingly have not suffered from it in any way. Grace Hoffman and Greek Evans, to mention two of the best known, are artists worthy to appear before any audience. They have always used their own names, and so far as I know they never lose any jobs by that habit. Miss Hoffman is a most successful singer in many directions. Greek Evans is now on tour with the Creatore Opera company, doing leading roles. One cannot call this failure.

I am moved to write these things because every little while a singer comes along and begins work, the program stating that so and so, bass, baritone, tenor or soprano, will sing this or that song. I go in, thinking I'm going to hear somebody new to Broadway, and out walks somebody who owes me money; a lifelong friend camouflaged under a brand new name. While I am pleased to hear him sing, I am always thinking that he is ashamed of the place that has hired him, and I'm up in the air. For I like the motion picture business, and I'm not ashamed to think well of it!

Lack of Orchestra Etiquette

There is another thing that I must criticize before I let up on this kicking article, and that is Orchestra Etiquette. Several times I have called attention to the fact that there must be silence in a picture house if patrons are to enjoy the picture. The orchestra, being almost between the viewer and the screen, plays havoc sometimes with the latter. In some cases it is unavoidable, but there are other cases where the most flagrant abuse is indulged in.

I recently noticed a commotion in the corner of a prominent orchestra, and wondered if someone was being murdered by the strangling method. But it was a friend of one of the double basses, evidently leaving for the front, and he wanted to say farewell. He created a disturbance that was quite apparent to the audience half way back in the house, and while the action took place in the dark, it was scarcely possible to tell whether a dog fight was going on or the murder originally suggested.

Managers ought to bear in mind that any sort of noise or movement in the orchestra seems just twice as real as it actually is, and it disturbs in proportion. While I am on this topic I must compliment the Rivoli management on enforcing the non-seating performance during the singing of the quartet at the opening of the show.

Quiet Adds to Enjoyment

It is a blessing for music lovers to enjoy an overture or any composition, vocal or instrumental, in perfect silence and rest. To have persons climbing over one during beautiful music is the height of inartistic life, however much the manager may say otherwise. It is true some houses have small lobbies, but this does not hinder them from roping off standees when the house is crowded, and late comers could stand just as easily one time as another, and ought to be glad to do so.

J. ATLEE YOUNG
Organist of the Robinson Grand Theater, Clarksburg, W. Va.

Ince on Popular Songs

In a recent interview with Thomas H. Ince, producer for Paramount and Artcraft, and accounted one of the shrewdest and best informed of film men, he drew an analogy between the screen and the popular songs of the day. Mr. Ince takes the view that one must get the people at the crest of the wave in order to attract them; that is, give them something current; something they are thinking about at the breakfast table; that they take to business; the uppermost thoughts in their minds. His remarks about this question are interesting. Here they are:

"I am reminded of the analogy between the picture and the popular song. Back in Civil War days, the songs that got over were those with patriotic words and marching time, usually. There were some exceptions, of course. In the days of the Spanish War we all sang and whistled 'Break the News to Mother' or 'Just as the Sun Went Down' or 'The Blue and the Gray'—didn't we? In this present war we are inspired to the tune of 'Over There' and its hardly less spirited words. Many times the songs grow maudlin, are uninspired. There is no need for our pictures to become so. But simple patriotism and the spirit of victory, the love of country and bravery in the face of the foe are the elements that appeal—in war times.

"One may well imagine that the returning soldier from France finds nothing sweeter or finer than the sunshine across a green field or the trickle of a brook over the rounded pebbles. If he wants amusement he sees something light and cheerful—or something in which sincerity is the keynote.

"The folks at home are in much the same case. They want war pictures—I am satisfied of that—but they also want war pictures that are done with clear, clean strokes, robbed of needless horror; they want things they can understand and with which they can sympathize.

"In song we rise to the simple purity and grandeur of 'The Star Spangled Banner.' We would probably do so, even were it not a requirement of patriotic custom. Or we thrill with the ringing chorus of 'Over There.' The troops marched to 'Tipperary' just as in '98 they marched to 'A Hot Time,' and in '61 to 'Marching Through Georgia.'"

* * *

Montreal's Big Orchestra

The Theatre Francais in Montreal, a popular vaudeville house, which has been closed so far this season owing to war conditions, was opened again recently, under the new management of Jule and J. J. Allen, with Griffith's "Hearts of the World." An orchestra of fifty pieces is a feature, giving a musicale at each performance, as well as playing the incidental music to the picture.

* * *

PERSONALS

Harry Gerard, composer of the music of "The Alaskan," a Western musical comedy in which he starred, and a well-known author and star of vaudeville musical sketches, is to be the musical director of the Clemmer Theater, Spokane, and will enter upon his new duties Oct. 21.

Alberto Bachmann, concert master of the Rivoli orchestra, is retiring from that position. Mr. Bachmann has been a familiar figure at the first desk since the Rivoli opened, and he will be missed by lovers of good violin playing. Bachmann has written many works on the violin.

Alissa Franc, secretary to Hugo Riesenfeld, of the Rialto, has returned from a two weeks' vacation at Atlantic City. Miss Franc has become popular with the artists appearing at the Rialto-Rivoli. She finds time now and then to dash off a book, and her "Use Your Government" (Dutton) is particularly appropriate now.

John D. M. Priest, until recently playing in Hartford, has located at the Palace Theater, New Haven. Mr. Priest is a capable organist and has had several years' experience in picture playing. He uses a four-manual Moller organ in the Palace.

Julius Witham is giving a good account of his musical ability at the Best Theater, Laurel and Sixth streets, Brainard, Minn.

Max Weil, who has conducted the orchestra at the Circle (pictures) in Indianapolis, almost from the time the house opened two years ago, has been engaged to conduct an orchestra of forty musicians at the new Grauman Theater in Los Angeles.

RIVOLI—NEW YORK

Mignon for Overture, with Stirring Marches for the Pictorial

The feature, Lina Cavalieri in "A Woman of Impulse," called for much of *Carmen* music, a few dramatics, etc. Professor Swinnen played a scherzo by Ivry for the organ number.

Mignon was the overture last week, conducted by Erno Rapee. This selection, while not an ideal one, was well received. A Van Scoy scenic, "Midst Peaceful Scenes," followed. This was beautifully played by the orchestra, two movements from Ansell's Suite being used; also *Night and Love*.

Alberto Bachmann, the concert-master of the Rivoli orchestra, played Sarasate's *Gypsy Airs* with a scenic set representing Music by John Wenger.

The Animated Pictorial, personally edited by Mr. Rothapfel, and the Creel War Review gave the orchestra a chance to play some stirring marches, opening with *Liberty* Overture, Langey. *Rule Britannia* was used for inspection of English soldiers, followed by *Boys of Tipperary* for marching scene. The *Marche Russe*, Luigini, was also used.

For the battle scenes *Coriolanus* overture was played, and a fine effect was given at a title, "Forward Go the Yanks," by breaking into *Yankee Doodle*. Sousa's *Invincible Eagle* and *Columbia, the Gem of the Ocean* brought the musical setting to a rousing finish.

Gladys Rice, seated before a wonderful setting by John Wenger, sang *The Last Rose of Summer* splendidly, and the song and setting made one of the best numbers. The orchestra played the chorus of *In the Gloaming* as a prelude for Miss Rice's song.

* * *

RIALTO—NEW YORK

William Tell Overture Always Popular—Jeanne Gordon, Contralto, Returns

The orchestra played selections from *Her Regiment*, Herbert, after the feature, Bill Desmond in "The Pretender," at the Rialto last week, and Arthur Depew played the second movement of Elgar's *Pomp and Circumstance* march.

Hugo Riesenfeld, director of the Rialto-Rivoli orchestras, used the famous *William Tell* overture, and invoked much applause by his selection. This overture pleases the public and shows that they like something they know.

Lorrie Grimaldi, basso, sang the *Infelice* aria from Verdi's *Ernani*. Mr. Grimaldi possesses a wonderfully developed bass voice. The other vocalist was Jeanne Gordon, contralto, who is remembered pleasantly for her success at the Rivoli last spring. She sang an aria from Godard's little known *Vivandiere*.

"The Great Vacuum Robbery" called upon the orchestra for help in various comedy scenes, and the traps added much to the fun. It is to be noted that the Rialto orchestra never overacts its part in the comedies. Fun is far less subtle when the orchestral effects become noisy. The scenic's place on the program was taken by "The Triumph of Transportation," which called for the conventional orchestral setting.

STRAND—NEW YORK

Chaplin Picture Creates Uproar—Orchestra Adds Much to Humor

Charlie Chaplin prevailed at the Strand last week, and from the time he signed his name to the title of "Shoulder Arms" until he was carried on the shoulders of his comrades the house was in an uproar. However, Manager Edel found time for the orchestra, under Carl Edouarde, to play an overture called *Czardas*, which had snap and ginger.

The Topical Review was given a setting of stirring marches, the scenes being of a patriotic nature. The organ took the scenic, and Mr. Brigham played, among other works, the *Serenade* of Moszkowski and Chaminade's *Scarf Dance*.

Jane Holder, the singing usher, sang Verdi's *La Donna e Mobile*, and *Believe Me If All Those Endearing Young Charms*.

The short feature, G. M. Anderson in "Shootin' Mad," called for some rapid orchestral accompaniment. Mr. Edouarde opened with a few measures from *The Girl of the Golden West*, after which dramatics, hurries, fight furiosos and such settings were used almost throughout.

Alys Michot sang the *Bell Song* from *Lakme* with a good deal of authority and style. Of course, the main thing was the comedy, and a packed house, minus standees, cheered the title when it was flashed. The orchestral accompaniment added much to the fun, especially the traps, for there are some broken crockery, shots, a falling house and other amiable pursuits in the action. Mr. Edouarde burlesqued a Wagner theme from one of the *Ring* operas for the scene with the German soldiers. While musicians appreciated this, it was almost too subtle for the general crowd. When Charlie fails to get mail from home the orchestra played *There's a Long, Long Trail*. Ralph Brigham played Sullivan's *Lost Chord* for the organ number.

* * *

Advertises the Music

An excellent plan is being followed by Joe Gorman, an exhibitor in Lincoln, Neb. When a feature is exceptionally good for a musical setting he advertises the music along with the picture. This makes the music a drawing card and his twelve-piece orchestra is becoming a great attraction in Lincoln.

* * *

Better Music in Frisco

San Francisco houses are improving their musical facilities. The Rialto and Tivoli are making plans for larger orchestras, with Lawrence as director at the former and Minetti at the latter. These improvements are in keeping with the demand for more pretentious music in the photoplay houses.

* * *

Singers Helped Drive

A feature which instantly struck a chord of popular approval and is spreading round about Salt Lake City in the interests of war work was the Swance Singers, a chorus of thirty-five picked voices, culled from Salt Lake's business circles, who sang popular and patriotic songs at the Paramount-Empress during the drive.

MUSIC SUGGESTIONS FOR FEATURES

"A Nymph of the Foothills"

Love theme suggested: *Mountain Mood*, Kriens (Schirmer).
Open with theme.
Title: Jeff Crandall, light intermezzo.
T.: Alky Hall who lives, slow pastorale style.
T.: You'd a made a ketch, theme.
T.: But in spite of all obstacles, a waltz.
T.: We, too, might build, theme.
Emmey and Ben leave street, agitato and dramatic.
Emmey climbs through window, theme.
T.: She's run away with that, hurry.
T.: This is the little woman, theme.
Emmey looks at ring, slow pathetic.
T.: While back at the foothills, slow sinister.
T.: Sometimes life is just one, light intermezzo.
T.: Their first parting, theme.
T.: Where were you married? slow minor.
T.: Back with the cool breath, minor mood.
Dramatic and finale with action.
T.: After long searching, theme.
Effects: Water, train, shots and falls.

"To Him that Hath"

Theme suggested: *Chanson Triste*, Meyer-Helmund.
Open with a plaintive romance, minor.
Aldrich greets Morton, theme.
Title: Morton's premonition, church mood.
T.: I brung this for Mr. Morton, dramatic.
T.: After a sleepless night, theme.
T.: Alexander Chambers, heavy mysterioso.
T.: At 1 o'clock each night, slow minor.
T.: Kate Morgan, theme.
T.: Prison made, eh? soft romance.
T.: Tom Jenks, lively intermezzo.
T.: Well, how about the honesty? theme.
T.: Sleep? an intermezzo.
When Helen enters, theme.
T.: And you tried to steal, a plaintive romance.
Kate descends stairs, agitato.
T.: The surrender, pathetic.
T.: And he didn't know, theme.
T.: From out the shadows, slow soft.
T.: The love supreme, theme to end.

"The Soul Without Windows"

Love theme suggested: *At Twilight*, Huerter.
Open with a bright intermezzo.
Title: A mile from the village, a gavotte.
T. The years passed, theme.
As Ho-Pama enters, a bright polka.
T. And strange, tender sobbing, minor mood.
T. Scott Mallory and his, a gavotte.
T. How do you do? theme.
As musicians miss, agitato to action.
T. Once every year, a soft gavotte.
T. If of her own free will, theme.
When Ho-Pama enters, an intermezzo.
T. Six months pass, a polka.
T. Time passes and one day, minor mood.
T. I remember them as if, theme.

"The Girl of Today"

Love theme suggested: *Longing*, Huerter. (Boston Music Co.)
Open with dramatic movement.
Title: A. D. 1918, a stirring march.
T.: The secret message, sinister theme.
T.: The Wynns attend a dance, a one-step.
T.: I saw a man sneaking away, theme.
T.: Doctor Wolff in laying, sinister.
Dr. Wolff leaves, theme.
T.: And I'm going to make, agitato.
T.: Another bombshell, dramatic.
T.: Every day in the state, a march.
T.: Oh, but first you must, a lively intermezzo.
When Leslie installs, dramatic.
T.: When Leslie leaves house, a march, into hurry, dramatic.
Follow action with furioso, until
T.: When the bomb is, then march to end.

"Out of a Clear Sky"

Love theme suggested: *Told at Twilight, Huerter*. (Boston Music Co.)
Open with a pounding theme for railroad train.
Title: Bob Lawrence, mysterioso.
Man and girl dismount, theme.
T.: Look here, little girl, dramatic.
T.: Then came the Germans, a bombastic march.
In trench, agitato to action.
T.: Morning, a romance.
Follow storm effects, crash, etc.
T.: We just got out, soft intermezzo.
Bob knocking, theme.
T.: Granny White, slow waltz.
T.: A bit of her dress, slow minor.
T.: It's not too late, dramatic.
T.: In the days that followed, an intermezzo.
T.: Miss Jane returns, a waltz.
T.: Some men are so stupid, theme to end.

"The Romance of Tarzan"

Love theme suggested: *Legende*, Friml.
Open with theme.
Title: Off the coast of Africa, an intermezzo, bright.
T. Tarzan at twenty lost, dramatic, agitato.
T. To them came love, theme.
T. Since the passing of his, bright polka.
Father finds Jane, rapid agitato.
T. Determined on revenge, a war dance.
Continue, agitato, furioso, to action.
Tarzan sees ship, theme.
T. At sunset, five hours later, soft intermezzo.
T. All day he labored hard, theme.
T. Weeks passed and the tramp, light intermezzo.
Tarzan at the bar, theme.
T. I think you'd best return, a gavotte.
Jane sees father, theme.
T. Under the guise, oriental song.
T. In the jungle we killed, dramatic agitato.
T. Why need a man like you, theme.
T. Come quickly, agitato, into hurry.
T. What makes me so weak? theme.
T. A memory of Jane, theme.
At the Countess's room, agitato.
T. Ever before him floated, theme.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

LASKY STUDIO "CUFF" NOTES

A long, rambling building, with policemen looking out at you from every hole in the wall.—Yes, they're guarding a whole crowd of precious stars from tiresome intrusion, for it's the Lasky studio.

Inside they're much clubbier. Ken McGaffey offers you a chair and then sends somebody to escort you to visit the stars so that no mean gazabo of a policeman will stop you en route.

That's a lovely blonde head over there! Yes, Ethel Clayton! Why, we always thought she was a "bru'—anyhow she has brown eyes. She's too busy to talk, too.

Lila Lee! Ah! There's the little sweetie for you! Just thirteen years old, too!—Jove, they certainly do catch their stars young these days!—Lila is tickled stiff 'cause she's going back to New York tomorrow to see Mommer and Popper Edwards.

Popper Edwards, you know, discovered Lila when she was only eight. She was playing in the street, dirtying up her pretty white frock even while her nurse scolded her about it, and Popper Edwards thought that showed grit enough for the show business; so he asked her if she'd like to become an actress. She said ask mamma; mamma consented, and Lila was popped into a Gus Edwards revue as "Cuddles." But when she became a picture star, of course she had to be named something besides Cuddles, so they picked "Lila Lee."

Wally Reid's over on the next stage. Wally has always either just lost a dog or is just going to acquire one. This time it's a foxhound that has just been given to him, and he's too happy for words. You see not long ago a grocer's boy kicked his pet dog so hard the dog passed out; and Wally laid for the boy. He jumped him as soon as he came into the yard—and then, oh, horrors!—found he was licking the wrong man!

There's Cecil De Mille over there all dolled up in his aerial garments. Mr. De Mille is going to France the first of the year for the Government, and they do say there's an awful big interesting story in it.

A little girl in a red tam! Isn't she cute? That's Norma Talmadge, of course. Full of pep is Norma. Hate Los Angeles, she does, and just hones and hankers for her stuffy apartment on Riverside Drive. Funny taste!

Poor Bryant Washburn just can't forget he's got the Spanish flu. His eyes are sad and red. But he's working pluckily, anyhow, in "Venus of the East," though he has got to wait now for his leading lady, Anna Nilsson, to get over the confounded malady. Donald Crisp had it a lot harder than he did, anyhow.

My goodness, how time flies in these places! The policeman gets me at last—says it's closing time. Those policemen just have to boss or die!

Thompson's Proud Lineage

When Educational's "Romance of Coal" is released with the advent of the cold weather spectators will see in the leading patriotic role a great-grandson of the sixth President of the United States. The actor referred to is Hugh Thompson, who is lineally descended in the third generation from "fighting John Quincy Adams," who sat in the Presidential chair from 1825 to 1829.

• • •

Browne's Musical Girlies

Bothwell Browne, the woman impersonator, who has just signed up to produce comedies for Mack Sennett, announces he is going to produce a musical show consisting of girls only. It is Browne's intention to build his production along the lines of his forthcoming Paramount photoplay, which has a great deal to do with the war situation and shows off the Kaiser and his staff in a comedy vein.

• • •

Vivian Martin Up in the Air

Vivian Martin has just made a flight in a real aeroplane, the machine being the property of her director, Robert Vignola, who is an amateur aviator. The flight was a short one, but Vivian enjoyed it immensely. She says she can understand now why so many American boys want to get into the flying branch of the army. No idle flight was this, however, for it will be a part of the filming of her latest Paramount picture, which has just been completed.

Had to Wait for Russell

Henry King's latest production at the American studios was held up this week due to the star, William Russell, who was taken sick with the influenza. There were only a few scenes that King could take in which Russell was not needed, so when these were completed there was nothing left for him to do but sit back and wait for his star to return to work. Russell is doing nicely, and the doctors expect him to be able to resume work in short order.

• • •

Billy Van in Serial

Billy Van, son of the black-face comedian, well known in musical comedy, vaudeville and the dramatic stage, where he has gained popularity in juvenile dramatic leading roles, leaves for the west in a week or two to start work upon a serial picture for the Universal Film Company, in which he is to be a featured player. Mr. Van has been absent from the screen nearly six years.

• • •

"Little Billie Burke"

Arline Marie Blackburn, four years of age, made her debut in pictures recently in Richard Stanton's production, "Eyes of a Soul." The child's clever work as Baby Shanks in "The Copperhead," with Lionel Barrymore, attracted the attention of Mr. Stanton. Because of her striking resemblance to Billie Burke, the actress, the child is often called "Little Billie Burke."

Herbert Heyes, leading man for May Allison in "Kate of Kentucky" (Metro)

Norma Talmadge, Select star, and her very best smile

Olive Tell, Metro star, in an intimately domestic moment

LITTLE TRIPS TO THE STUDIOS

Norma Talmadge Studio—Courteous young lady on switchboard presses a button—a door opens and we enter, and the door closes behind us.—Several shots ring out—a woman screams—more shots—German soldiers smash everything in sight, abduct two beautiful girls. A crippled Yankee soldier interferes and is shot.

A sign is held in front of the camera. We read: WANTED FOR MURDER—FRANK CRANE— No. 45. Out of the carnage comes Lillian Hall and tells us what it is all about. S. Jay Kaufman wrote the scenario, Harry Rapf is producing it, and Frank Crane is not wanted for murder. He is directing the picture. Elaine Hammerstein is the star, supported by Lillian Hall and Charles Raven.

Strains of music coming down from the studio above suggest a safer place to spend one's time—a parlor set. L. Roger Lytton and Raymond Bloomer, inspired by music from a harp, are in the midst of an emotional scene in "The Belle of New York." Behind the camera stand Eugene Walter, the author, and Julius Steger, director.

While we talk to Mr. Steger a Salvation Army lass (Marion Davies) comes in and slaps the boss on the back and tells him she is ready. Mr. Steger whispers. As my friend Alan Dale would say, "She slapped him on the back and said 'Come on, Kid, let's go to work.'"

Keeney Studio—Sidney Olcott is making the final scenes of "Her Family's Honor," featuring Catherine Calvert. George Majeroni, the deep-dyed villain, is at it again. From what we can see, his applause in this picture will sound like steam escaping.

Caryl Flemming is made up, evidently doing a bit in the picture. Caryl loathes publicity, but came over to be sure we knew how to spell his name. S. N. Unander, art director, took us to the further end of the studio to view an Italian garden set—terraced lawns, fountains and gravel paths in a studio. He may well be proud of it—beautiful set.

• • •

Dedicated to Petrova

Sacha Votichenko, the Russian musician, who is said to be the only exponent of the tympanon, has dedicated his new Russian and Polish folklore music to Olga Petrova. These selections are being arranged for full orchestra as well as for the tympanon, and will probably be played between the acts when Mme. Petrova returns to the speaking stage in a new four-act play written by herself and W. E. Roberts.

• • •

Kitty Gordon Playing Tennis

Kitty Gordon has had a tennis court built at her new home in Windsor Square, Los Angeles, and each day before she comes down to the Brunton Studios to work, she plays a few sets of the game.

Miss Clare Tests Essanay's Carrier Pigeons

Madelyn Clare, the Broadway actress, who has just finished her work in the leading feminine role in "Young America" at the Essanay studios in Chicago, has returned to New York. She brought with her two of Essanay's carrier pigeons, which are being trained for Government work, to test their speed in flying from New York to Chicago.

The carriers were released from the top of an apartment building in Manhattan and after circling about a few times started off in the direction of Chicago, where they arrived in a little less than twelve hours. Each carried a message to the effect that Miss Clare had arrived safely.

• • •

Tom Mix After Bullet that Started in His Thigh

Tom Mix, Fox star, has gone to the hospital. During a scuffle down in Texas, fifteen years ago, he got a bullet in his thigh. Then he had a scrap with the doctor who was trying to dress it and remove the bullet, and went away with the bullet still in him. The wound healed, and hasn't troubled him until the other day at the Rodeo in Los Angeles his knee gave out, and on examination it was found the bullet had worked down to his knee. He is at the Clara Barton Hospital, in Los Angeles, to have the bullet removed.

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Dan Mason's Long Record

In the Green Room Club hangs a program of Tony Pastor's Theatre dated Feb. 7, 1878. On the bill appear the names of Harris and Carroll, the former the father of the late Henry B. Harris, who went down on the Titanic; the French Twin Sisters, who later married Evans and Hoey, another famous team. Near the top of this bill is Dan Mason.

Mr. Mason is one of the many old timers to be found around the studios working in pictures, being often seen in Fox productions. Nearly fifty years "in the glare of the calcium" is a record to be proud of.

• • •

Unique Ring for Peggy

Peggy Shanor has received a unique gift from "over there" in the shape of a ring. The band is made of aluminum and a piece of stained glass found in the vicinity of a bombed cathedral is the jewel.

Al Ray, leading man for Enid Bennett in "When Do We Eat?" (Paramount)

William S. Hart, Artcraft star, addressing a crowd from the steps of the sub-treasury, New York, on behalf of the Liberty Loan

Roxana McGowan, Sennett-Paramount star, who has deserted comedy for drama

Clara Kimball Young (at right), who is now in California at work upon a new picture for Select

Monte on Exclusiveness

"The demand for original stories," says Monte M. Katterjohn, "augurs well for the future of the motion picture industry. The importance of establishing the exclusive motion picture author on a plane with the novelist or the playwright cannot be overestimated, and it is this which will insure the permanence and virility of the film as an established form of entertainment. The practice of having an original story by one person adapted for the screen by another imposes serious limitations on the continuity writer, and under any condition works an injustice on the original author."

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Holmes Family in Hollywood

Joining the film colony of Hollywood is the latest move of Taylor Holmes, who recently deserted Broadway to become a picture star with Triangle. Mr. Holmes has taken a bungalow in Hollywood, surrounded by spacious grounds, where the three little Holmes may make themselves at home playing Indian or war or anything they like without getting notice from the landlord. Mrs. Holmes is appearing with the star in pictures.

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Signs of the Times

O. H. Stechan, who managed the publicity department for the Balboa Studios so successfully for several years, has been dining with Mary Pickford and her mother of late, and has a big scenario that he wrote especially for the "One-and-Only Mary."

A Cunning Contriver

Jack Cunningham, who has to his credit the writing of a goodly number of the features which have come out of the West Coast studios in the past year, has been engaged by Robert Brunton to do the "scripts" for the Kitty Gordon pictures, which will be made at the Robert Brunton studios in Hollywood for the United Theaters Program.

• • •

Lytell Applies for Commission in the Army

Bert Lytell, Metro star, who has been studying at the officers' training school in Hollywood, and who has been drilling the men there as acting second lieutenant and taken several examinations, has applied for a commission in the army. If his application is accepted he will leave for Camp Pike, Arkansas, to take the training and examinations. He owns a 1,200-acre ranch in Napa County, of which after he has gone to war his wife, Evelyn Vaughn, a well known actress, will have charge.

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Lopez to Stage for Moss

John S. Lopez, responsible for the direction and scenario of Harry Rapf's latest production, "The Sins of the Children," has been engaged by B. S. Moss to stage the latter's new six-reel production. Incidentally, Lopez's engagement is the outcome of a casual visit by B. S. Moss at a private showing of the former's new picture.

Work will be done at the Esstee Studios on West 125th Street.

Charlie Ray Honorary Member of New Club

Charles Ray has been made an honorary member of a new club in Los Angeles which has just been formed by soldiers and officers of the Allied Armies who have been returned from overseas service and honorably discharged. It is called the "Fragments from France" club. It was formed with the purpose of securing employment for those of the Allied Army who come back after doing their best. Charlie is enthusiastic over the idea and is always on hand.

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Goose Chased Lillian

Lillian Hall, the ingenue in Elaine Hammerstein's latest picture under direction of Frank Crane, was recently on location making some rural scenes and tried to make friends with some geese. An old gander was quite friendly, but the female of the species had evidently heard of the "Baby Vamp" and started a race that ended only when Charles Raven, the leading man, grabbed the tiny actress in his arms and held her beyond reach of Mrs. Goose.

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No More Mules in Lloyd Hamilton Productions

Lloyd Hamilton has decided that he will leave mules out of his coming productions. Recently as part of a situation he had to lead a mule out onto a spring-board in order to push it into the lake. Mule, however, thought it would have some fun, and strained so that its bridle broke, and instead of the mule going overboard "Ham" fell into the waters below.

• • •

Screen's Tallest Actress

Blanche Payson, the 6 foot 3 inch Junoesque beauty who commanded the lady police force at the San Francisco Exposition, and is now with Vitagraph, has been made a real bona-fide sheriff of Hollywood District and her womanly chest is decorated with a genuine star. She is the tallest girl on the screen, is only 23 years old, and is still growing.

• • •

The Belle of the Beach

Phyllis Haver, one of Mack Sennett's beauties, has a bathing suit which weighs only eight ounces. It is made of silk mesh, and so cunningly wrought that it is not in the slightest degree immodest.

Fred Stone, the comedian, who is starring in Artcraft pictures

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PICTURE PERSONALS

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., during the past two weeks has been practically commuting between New York and Washington, D. C. Important matters relative to shipping conditions have been the occasion for his many trips.

H. M. OSBORN, after an absence of four years from General Film Company, has returned to it as manager of the Pittsburgh branch. He has been with Pathe in Philadelphia and Washington.

HUGO BALLIN, art director of Goldwyn, and his wife, Mabel Ballin, have gone to the West Coast.

PAUL QUINT will manage the film inspection and projection departments of the Minneapolis Pathe offices.

DAN DONNELLAN has been appointed manager of the Mutual branch in Chicago, succeeding E. H. Duffy. He has for a year been branch manager at Minneapolis.

MARY O'CONNOR, former assistant to Frank E. Woods, manager of productions for the Famous Players-Lasky Company, has been promoted to be scenario and film editor. She will continue to work under supervision of Mr. Woods.

HAL COOLEY, Ince leading man, announces he is going to wed Elizabeth Bates, daughter of George Bates, business man of Columbus, Ga. Hal will leave here about Dec. 1 to claim his bride.

CARLYLE ROBINSON, formerly Charlie Chaplin's press agent, who entered the Army several months ago, has just received his Second Lieutenant's commission, at Camp Pike, Arkansas.

MRS. J. C. DRUM has been appointed special press representative of Vitagraph by President Alfred E. Smith.

ROBERT E. RINEHART is now manager of the department of film production of the Division of Films, Committee on Public Information. He was appointed by Director Charles S. Hart to succeed Ray L. Hall.

HERNDON EDMOND, Baltimore representative for General Film Company, sent in his resignation to Manager J. E. Flax, of the Washington office last week, having been called to the army. Mr. Edmond has been six years with General Film Company, and was considered one of its most valued and loyal employes.

T. S. COOPER, of Montreal, secretary of the General Film Company (Limited), of Canada, was a visitor at General Film headquarters in New York last week.

S. P. FARBER has gone to New Haven, Conn., to have charge of the state exchange there for the American Feature Film Company. He takes the place of Morris Pouzzner, who has purchased the Empire Theater, at New London, Conn.

N. W. ARONSON, representing the Brunton studios of Los Angeles, is here on a business trip, and is stopping at the Elks' Club. He also is business manager for Henry B. Walthall and other stars.

AL. NATHAN, who until recently was in charge of the Broadway Theater and who was then sent to Montreal to act in an advisory capacity at the Holman Theater there, has transferred his activities to the Symphony Theater on Broadway, and is now in full charge of that house. Mr. Nathan originally came from California, having managed the Superba Theater in Los Angeles, and the Empress and Alhambra theaters in San Francisco.

DON MEANEY, who did press work for the Essanay Company and later was engaged in the industry in Los Angeles, has been annexed to Henry McRae's producing organization, the Photo Crafts Film Company, for exploitation work.

W. W. KULP, one time manager of the Cleveland Fox exchange, and lately associated with the local Hodkinson outfit, is now a member of the Paramount-Artcraft family, and will cover the eastern part of Ohio in the interest of that corporation.

A. L. LEBENSBERGER has been appointed assistant manager of the Cleveland branch of the Famous Players Film Service, succeeding G. H. Penn, who recently resigned to become associated with the local Goldwyn exchange.

PAUL MOONEY, Fox district manager in the Cleveland territory, is spending the week in New York.

LEE OCHS, vice-president of the United Picture Theaters, Inc., is in Los Angeles and has signed up a number of important Western theaters for his product. He expects to sign a number of new stars for his productions.

ALFRED REEVES, who managed the vaudeville act, "A Night in an English Music Hall," when Charlie Chaplin was with it, has been engaged as Chaplin's studio manager.

HARRY SHAUL, who has been traveling in the central part of Ohio for the William L. Sherry Service, has resigned to accept a position with the United States Shipping Board. He will be located in Toronto.

SERGT. THEODORE F. HOLLAND, formerly General Film manager at Indianapolis, now is abroad with the American Expeditionary Forces. Sales Manager W. F. Rodgers of General has received a card from him chronicling the safe arrival of the ship upon which he sailed. Sergt. Holland is with the headquarters detachment, 603rd Engineers.

RAOUL JUNET, for several years manager of Pathe's New Orleans office, has been appointed sales controller by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Mr. Junet will be located at the home office in New York.

V. P. WHITAKER, manager of Select's Washington branch is conferring with General Manager Kane here. He says business is good in the national capital.

A. S. DENVER, formerly in the film game at Denver, Colo., is manager of the General Exchange in Omaha, Neb.

"PRIVATE J. H. CALVERT, U. S. A.," is on a sign that adorns the desk of Manager "Curley" Calvert of the Universal Exchange in Omaha, Neb. He expects to leave in the draft delegation about Oct. 1.

RAYMOND S. PECK has been appointed manager of the Mutual branch at Montreal, succeeding Basil Horsfall. Mr. Peck comes to Mutual from the Canadian "Moving Picture Digest," of which paper he has been editor.

ERVING M. LESSER, former manager of the All Star, is now working for Uncle Sam in the capacity of second-class yeoman, as inspector at the Union Iron Works in San Francisco.

EDWARD WILLIAMS, formerly connected with the All Star of San Francisco, has gone to Los Angeles to fill the position of road man. He has been associated with the concern for the past six years.

H. E. ELDER, manager of the Atlantic Division of General, has moved his headquarters from Washington to Philadelphia. His territory also includes Baltimore, Wilkes-Barre and Pittsburgh.

FRANK SAMUELS, who has been general manager in the Philadelphia district for General Film Company for more than a year, has resigned.

R. S. SHRADER, of the Indianapolis Pathe Exchange, has succeeded J. C. Conners as president of the motion picture division of the Indianapolis Chamber of Commerce.

MAURICE LEBENSBERGER, one-time secretary and treasurer of the Standard Film Service of Cleveland, and now one of Uncle Sam's most enthusiastic soldiers, is home with his parents for a short visit.

WILLIAM CHILVERS, vice-president and general counsel for De Luxe Pictures, Inc., of which Doris Kenyon is the star, was this week appointed personal counsel to Gov. Charles S. Whitman. Mr. Chilvers will spend several days each week at Albany.

P. S. GRONAN, late manager of Universal at Montreal, is now sales manager with Famous Players in the same city.

JULE AND JAY J. ALLEN have added another theater to their already extensive chain of motion picture houses—the Allen-Regent of Ottawa. They are about to open another house in Toronto on Bloor street. During the past six months the Allens have constructed or prepared plans of six new houses: The Allen, Regina; the Allen, Edmonton; the Allen, Bloor street, Toronto; the Allen, Montreal; the Allen, Lachine, and the Allen, Cobourg.

AL. BRANDT has been appointed local manager of the Symphony Theater by Harry Levey, who is to have charge of the executive direction. Mr. Brandt will be in active charge.

G. V. CANNON, manager of the Joy-Cannon Scenic Company, of St. Paul, Minn., who was the last recruit enlisted there in the Marine Corps before recruiting was stopped, is to work abroad as a camouflaeur; that is he is to give articles such as cannon, tanks, supply wagons, etc., an appearance of trees, grass, shrubbery or water, making them "what they ain't."

A. M. HOLAH, manager of the Cleveland Pathe Exchange, left with his family last Saturday on a motor trip to New York in a very new Reo.

WILLIAM CAMPBELL has resigned from the Pathe-Lehrmann Comedies.

HARRY WEINBERG, long connected with the A. H. Blank Enterprises, Nebraska and Iowa, as district representative, has enlisted in the mechanical department of the hydroplane section of the navy.

Pity the Poor Manager

(Continued from page 645)

A. H. Woods' office found itself with fourteen shows stalled in various sections of the United States—four playing "Business Before Pleasure," four "Friendly Enemies," three "Eyes of Youth," and three "Parlor, Bedroom and Bath." Martin Herman, the booking genius of the firm, averaged two dozen wires a day, and finally got all his children stopped in their tracks and told them to stay there until they had orders to move. Which cut into the Woods' office receipts something like $50,000 a week.

The Selwyns had just shipped the new Selwyn-Pollock play, "The Crowded Hour," to Chicago. It arrived Sunday, played Monday, and the lake city was closed Tuesday. As there seemed no likelihood of an early opening, the production was brought back to New York. The cost of playing Chicago as a one-night stand with this troupe set the Selwyns back between $4,000 and $5,000 and added a lock of gray hair to Channing Pollock's otherwise raven tresses. Channing, being a modest as well as a clever playwright, decided that he would not go to Chicago for the opening performance. The audience, catching the New York habit, might call on him for a curtain speech, and he hates curtain speeches. So he left New York Monday on the Century and arrived in Chicago Tuesday morning to see the Tuesday night performance, which never happened.

One troupe playing New England, being stopped in one town on the eve of opening the theater, hurriedly entrained for the next, and then the next and finally the fourth, and found each of them with the gates closed and the welcome sign in the cellar of the Hotel de Ville.

"The Country Cousin," getting the sad news in Scranton and hearing that all of Pennsylvania would likely be closed next day, got out its route sheet and, discovering an open date in Frederick, Md., started post haste for that minor center, only to be stopped midway the jump by a wire from the advance agent, who had just seen the closing notice posted in Frederick.

And so it went from one end of the country to the other. Theaters, theaters everywhere, but not a one to play. Spend not all your pity on the suffering, sneezing multitude, therefore, but save a bit for the road manager. He needs it, too. But is he downhearted? He is not, because, as Brander Matthews has it, he is not that kind of a guy!

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An Antipodean Triumph

Kathlene MacDonell, the young Canadian star, is repeating her Melbourne triumphs in "Romance" in Wellington, New Zealand. The cast supporting her includes Charles Waldron, who sails shortly on his return to the United States; Eily Malyon, J. Plumpton Wilse, Emma Temple, Cyril Richards and Fred Cambourne.

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Bramhall to Open Tuesday

The opening of "The Comforts of Ignorance," a satirical comedy by Butler Davenport, which was to have opened the Bramhall Playhouse last Monday night, has been postponed to next Tuesday evening. Henry Stanford has joined the company to play one of the leading parts.

"Follies" Remains Here

Although the theaters in Boston have reopened, the engagement of the "Ziegfeld Follies," which was interrupted by the enforced closing, will not be resumed at the Colonial in that city at this time. On the contrary, the big production will remain at the Globe Theater in this city for another week, whence it will move to a city in which it has not hitherto appeared this season.

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To Give New Drama at Greenwich Village

Mr. and Mrs. Coburn will produce later in the season at the Greenwich Village Theater a four-act drama by a distinguished American novelist, and expect also to revive "The Yellow Jacket" and "The Imaginary Invalid," as well as present two Shakespearian plays.

The new season opened at the Sheridan Square playhouse on the evening of Oct. 19 with "The Better 'Ole," a farce comedy of the war with music.

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Donald Stuart Missing

Donald Stuart, youngest son of the late Ralph Stuart, has received the following telegram from Washington:

"Regret to inform you message from abroad reports Corporal Ralph Ramsey Stuart, Marine Corps, as missing in action Sept. 15. No particulars available, but see general information mailed you today. Charles G. Long, Brigadier General."

Donald Stuart expressed the hope that his brother might be all right as a prisoner within the German lines.

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Twain's Daughter Generous

Mme. Clara Clemens has given the use of the old Twain homestead at Redding, Conn., for the use of convalescent actors, singers and others of the artistic professions who have suffered in the war for democracy. Mme. Clemens is the daughter of the late Mark Twain and the wife of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra.

• • •

Sunday Concerts at Casino

Sunday concerts will be given at the Casino, while Al Jolson in "Sinbad" is playing an engagement there.

This gives the Shuberts three Sunday concert theaters in New York; the others being the Central and the Winter Garden.

• • •

"Freedom" Postponed

Owing to the necessity for further rehearsals of the big spectacular play of "Freedom," Lee Shubert and Julie Opp Faversham had to postpone the premiere of the drama until Saturday night, Oct. 26. The scenic and lighting production of "Freedom" is so intricate and enormous that it was impossible to get the play ready for the date originally announced.

• • •

Jewett Resumes in Boston

Henry Jewett, formerly a well known Shakespearean actor, is returning to the boards at his own playhouse in Boston this week in a new play called "The Chinese Puzzle." Associated with him is a special company, in which Mercedes Desmore, a brilliant English emotional actress, is a conspicuous member.

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DATES AHEAD

DRAMATIC

Business Before Pleasure (Woods): Philadelphia, indef.
Crowded Hour (Selwyn and Co.): Chicago, indef.
Cure for Curables (Shubert): Chicago, indef.
Eyes of Youth (Shubert): Chicago, indef.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Little Bit Old Fashioned, A: Boston—indef.
Little Teacher (Cohan and Harris): Philadelphia, Oct. 7—indef.
Lombardi, Ltd. (Morosco): Chicago, indef.
Man Who Went, The: Boston—indef.
Masquerader, The (R. W. Tully): Phila., Indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, Indef.
Polly with a Past (Belasco): Chicago, indef.
Robert B. Mantell: Boston, indef.
Seven Days' Leave: Chicago, Indef.
Tailor-Made Man (Cohan and Harris): Cincinnati, O., 20-26.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.
Tiger Rose (David Belasco): Phila., Indef.
Twin Beds (Selwyn): Chicago, indef.
Whiteside, Walker: Chicago, indef.

MUSICAL COMEDY

Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Leave It to Jane (Comstock and Gest): Philadelphia, indef.
Maytime (Messrs. Shubert): Boston, indef.
Oh Lady, Lady: Boston—indef.
Oh, Look (Comstock and Gest): Chicago, indef.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.
Rock-a-Bye Baby (Selwyn and Co.): Chicago—indef.

PERMANENT STOCK

Boston: Copley Theater.
Bridgeport: Lyric Theater.
Brockton: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Buffalo: Star Theater.
Chicago: Avenue Theater.
Great Northern Theater.
Cleveland: Grand Theater.
Columbus: Grand Theater.
Denver: Denham Theater.
Des Moines: Princess Theater.
Duluth: Lyceum Theater.
Edmonton: Orpheum Theater.
Erie: Park Theater.
Flint: Majestic Theater.
Halifax: Majestic Theater.
Hamilton: Savoy Theater.
Hartford: Poli's Palace.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
Jamestown: Samuels Opera House Theater.
Lansing: Empress Theater.
Lawrence: Colonial Theater.
Lincoln: Lyric Theater.
Los Angeles: Morosco Theater.
Milwaukee: Shubert Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
New Bedford: New Bedford Theater.
New Haven: Hyperion Theater.
New York City: Lafayette Theater.
Northampton: Municipal Theater.
Oakland: Fulton Theater.
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Oklahoma City: Overholser Theater.
Paterson: Lyceum Theater.
Philadelphia: Orpheum Theater.
Pittsburgh: Lyceum Theater.
Portland: Alcazar Theater.
St. Paul: Shubert Theater.
Salt Lake City: Wilkes Theater.
San Diego: Strand Theater.
San Francisco: Wigwam Theater.
Sioux City: Grand Theater.
South Bend: Oliver Theater.
Stapleton: Liberty Theater.
Troy: Lyceum Theater.
Union Hill: Hudson Theater.
Vancouver: Empress Theater.
Washington: Howard Theater.
Wheeling: Victoria Theater.
Wilkes-Barre: Majestic Theater.
Winnipeg: Winnipeg Theater.

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THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 2

Theater		*Date of Production*	*No. of Times*
Belasco	Daddies (David Belasco)	Sept. 5	60
Bijou	Sleeping Partners (Williams)	Oct. 5	34
Broadhurst	Ladies First (Frazee)	Oct. 24	9
Casino	Sinbad (Shubert)	Sept. 2	74
Central	Forever After (Brady)	Sept. 9	64
Century	Freedom (Faversham and Shubert)	Oct. 26	..
Geo. M. Cohan	Head Over Heels (Savage)	Aug. 29	77
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	87
Comedy	An Ideal Husband (Williams)	Sept. 16	56
Cort	Fiddlers Three (Cort)	Sept. 3	63
Colombier	French Players (Copeau)	Oct. 14	24
Eltinge	Under Orders (Woods)	Aug. 20	79
Empire	The Saving Grace (Frohman)	Sept. 30	40
48th Street	The Big Chance (Woods)	Oct. 28	8
Fulton	A Stitch in Time (Bailey)	Oct. 15	23
Gaiety	Lightnin' (Smith & Golden)	Aug. 26	81
Globe	Follies of 1918 (Ziegfeld)	Oct. 7	32
Greenwich Village	The Better 'Ole (Coburn)	Oct. 19	17
Harris	The Riddle Woman (Mooser)	Oct. 23	13
Hippodrome	Everything (Dillingham)	Aug. 22	109
Hudson	Friendly Enemies (Woods)	July 22	120
Liberty	Glorianna (Cort)	Oct. 28	8
Longacre	Nothing But Lies (Anderson & Weber)	Oct. 8	31
Lyric	The Unknown Purple (West)	Sept. 14	57
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	50
Miller's	Perkins	Oct. 22	15
New Amsterdam	The Girl Behind the Gun (K. & E.)	Sept. 16	56
Playhouse	Peter's Mother (Brady)	Oct. 28	8
Plymouth	Redemption (Hopkins)	Oct. 3	36
Republic	Where Poppies Bloom (Woods)	Aug. 26	72
Selwyn	Information, Please (Selwyn)	Oct. 2	37
Shubert	Sometime (Hammerstein)	Oct. 4	35
39th Street	Not With My Money (Clark)	Oct. 25	10
Vanderbilt	The Matinee Hero (Cohan & Harris)	Oct. 7	32
Winter Garden	Passing Show of 1918 (Shubert)	July 25	133

STAGE PERSONALS

MIRIAM GARCEE is continuing with "So Long, Letty," a second season. The company this year is touring the South, later to head West Coastward. Miss Garcee rejected two roles offered her on Broadway to remain with the company. "I wanted to see the South," she explained her unusual procedure.

WANDA LYON, who was formerly leading woman for Al Jolson, and who was seen in "Flo Flo" and "The Star Gazer," has been put under contract by Klaw and Erlanger through Chamberlain Brown, and appeared Monday night in the leading role of their production, "She Took a Chance," at the Colonial Theater in Boston.

HELEN KINSEL has been signed up by Warren O'Hara for his Brockton house.

JEAN MANN has been engaged for an important role in "Head Over Heels," with Mitzi, and began her engagement at the George M. Cohan Theater last Monday night.

DORSHA, the Oriental dancer appearing at the Winter Garden, will give a dance recital at the Princess Theater under the auspices of the Music League of America.

MILLICENT EVANS has been engaged to play a leading part in "The Long Dash," the latest play by Victor Mapes, which will be produced shortly.

JAMES L. CARHART is playing his eleventh season with Maude Adams. Mr. Carhart wears the Grand Army Button for three years service in the War of the Rebellion, and while no service button is worn in recognition of his fifty-three years on the stage he is proud of that record and also of his long engagement with Miss Adams.

NANCY FAIR, a young California actress who has been a member of Oliver Morosco's stock company, and lately in vaudeville, is now a member of the cast in "The Passing Show of 1918."

GEORGES FLATEAU, the noted French actor, who won high honors in "Crops and Croppers," recently presented at the Belmont Theater, has been engaged for a leading role in "The Crowded Hour."

HELEN RAFTERY, daughter of the music critic on the "Morning Telegraph," has abandoned her vaudeville tour, and is to appear in a musical play shortly to be done here.

HARRY ASHFORD has been engaged for "The Man Who Stayed at Home." With others he returned to Broadway last week, his tour having been temporarily discontinued because of the prevalence of influenza.

WILL LLOYD, prominent in Oakland stock for the past two years, returned to Oakland from Portland, en route for Nova Scotia, and from there to England. Lloyd has joined the Royal British Flying Corps.

FRANK LYON has been engaged by A. H. Woods to play the juvenile part in one of the road companies of "Friendly Enemies."

BETH FRANKLYN has been engaged by Comstock and Elliott to replace Margaret Dale in one of the road companies of "Oh, Lady! Lady!!"

EDWARD A. CHANEL, former treasurer of the Valentine Theater in Toledo, is at Great Lakes, Ill., as a secretary for the Knights of Columbus, having charge of the Knights of Columbus Building in Camp Boone.

C. BALFOUR LLOYD and Gilbert Wells, eccentric dancers, better known as "Lloyd and Wells," have been engaged by John Cort for "Glorianna."

FLORENCE WALTON has established an individual Red Cross benefit by donating the services of Pierrot, her woman partner, to dance with any one contributing a coin to the cause every night in the Biltmore Cascades.

GEORGE GAUL has been engaged by Charles Emerson Cook for the leading juvenile role in the support of Miss Florence Nash in "Remnant."

CHARLES WEBSTER has been engaged to play the roles of Peter Stuyvesant, John Hancock and Mr. Asquith in the spectacular production of "Freedom," which Lee Shubert and Julie Opp Faversham are presenting at the Century Theater.

JESSAMINE NEWCOMBE is playing the leading part in "The Chinese Puzzle" at the Copley Theater, Boston.

HELEN BOLTON reopened Monday in "Oh, Lady! Lady!" at the Wilbur Theater, Boston, replacing Margot Kelly in one of the principal roles.

EDMUND LOWE, who was last seen on Broadway as the Kentuckian in "The Walkoffs," has been signed by A. H. Woods to play opposite Florence Reed in his new production, "Roads of Destiny."

BIRTHS

McCULLOUGH—A son was born to Mr. and Mrs. Carl McCullough on Oct. 16. Mrs. McCullough (May Thompson) was in musical comedy, while Carl McCullough is a monologist in vaudeville.

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MARRIAGES

INGERSOLL—RYAN—Helen Marjorie Ingersoll, a Vitagraph player, was married last week to Joseph Ryan, one of Vitagraph's leading men. They went in Mr. Ryan's racing car to Merced, Cal., arriving late at night, got the recorder out of bed and were able to find a minister to perform the ceremony, just like a regular elopement. At last accounts they were honeymooning in the Yosemite Valley.

STOTT — FOUNTAIN — Marie Fountain, of the Luttenger Stock Company, New Bedford, Mass., was married to Frank L. Stott, a wealthy automobile manufacturer of Boston, Mass., on Oct. 10. Helen Kinsel and Sylvia Cushman were present at the ceremony.

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DEATHS

AUSTEN—Almeda Austen, wife of Leslie Austen, well known leading man in Fox productions and who has been with Henry Miller in Broadway presentations, died of tuberculosis at Saranac Lake, N. Y., last week. Mrs. Austen was not a professional, but had accompanied her husband on most of his tours and had a host of friends.

DALTON—Leah Dalton, a member of Sam Howe's Butterflies of Broadway Burlesque Company, died of Spanish influenza last Thursday at the Lincoln Hospital, in this city. Her husband is with the American army in France.

DEMPSEY—J. E. Dempsey, a well-known writer of ballads, died in Philadelphia last week of pneumonia, resulting from influenza. He was the author of "Garden of Roses" and other hits. His last was "Germany, You'll Soon Be No Man's Land."

JOHNSTON—Anna Allaindie Johnston, wife of William A. Johnston, editor of the "Motion Picture News," of New York, died last Thursday at her home in Bayside, L. I., of pneumonia. She was 28 years old.

JOPLIN—Hugh A. Joplin, formerly manager of the Mountain Plains Theater Supply Co., Denver, was found dead at the Denver Athletic Club Oct. 12, from heart trouble.

LINDAHL—Alice Lindahl, actress, died in Pittsburgh, Oct. 21, of Spanish influenza. She was the wife of John Cromwell, general stage director for William A. Brady. Miss Lindahl has appeared here in "The Man Who Came Back," "Sinners," "The Land of the Free," and other plays.

MATTHEWS—Robert E. Matthews, familiarly known as "Bob" Matthews, noted for his dope fiend impersonations in vaudeville sketches, died of pneumonia, Oct. 19, at his home, 2304 Broadway. He was born in Georgetown, Ohio, forty-five years ago.

MILLER—Eugene Miller, the capitalist who financed "Tarzan of the Apes," and for two years a resident of Denver, died Oct. 14.

O'ROURKE—Stephen O'Rourke died in Philadelphia on Oct. 9, following an attack of influenza. He was a tenor, and had appeared in vaudeville and musical comedy. He was 33 years old and unmarried.

RYAN—Mary Isabelle Ryan, a well-known circus performer, died at her home in this city last week at the age of 63. She was born in Edwardsville, Ill., and became a trapeze performer when a young girl. She was married twice, her first husband being Lew Cole, a circus proprietor. Mrs. Ryan is survived by two daughters, who played in vaudeville as Lillie and Anna Kenwick.

SPRAGUE—Mrs. Margaret Julia Sprague, for many years a well known actress in stock companies and on the road, died at her home at Sound Beach, Conn., Oct. 21 after a lingering illness. She was the wife of Thomas Sprague, who played in a company with her before their marriage.

TANAKA—Shoji Tanaka, 32 years old, a Japanese actor, who came to this city two months ago from Japan to do motion picture work, died Oct. 19, of Spanish influenza at Bellevue Hospital.

TICKNER—Bert Tickner died of pneumonia due to influenza in Philadelphia last week. He was a prominent figure in the Stanley Booking Company, and had been with the company since the late Stanley V. Mastbaum started the business. He was 31 years old.

WEIS—Clarence L. Weis, directing manager of the American Theatrical Exchange, died at his home, 201 West 108th Street, New York, on Oct. 11. He leaves a widow.

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The Girl Behind the Gun
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Music by Ivan Caryll.

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